

DECORATED WOODEN CEILINGS
IN SPAIN

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DECORATED WOODEN CEILINGS IN SPAIN

A COLLECTION OF
PHOTOGRAPHS AND MEASURED DRAWINGS
WITH DESCRIPTIVE TEXT



BY
ARTHUR BYNE
AND
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CORRESPONDING MEMBERS
OF THE HISPANIC SOCIETY
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*Simultaneously with this Portfolio of Plates The
Hispanic Society of America publishes a small
manual in 12mo, by the same authors, contain-
ing a brief history of ceiling-making in Spain*



FOREWORD



HAT old wooden ceilings are more numerous in Spain than in other European countries is due not alone to the fact that many more were built. When France and England began to welcome new fashions, even to tear out or fur over fine old oak beams and panels and, in their place, put up plaster of Renaissance or baroque design, Spain, true to her tradition, kept her old ceilings and went on constructing new ones of the same sort. A few, to be sure, were hidden under plaster innovations, as in the Palace of the Duke of Alva, in Seville; but considering the great skill of the Spanish *yesero*, or ornamental plaster worker, one would expect to find more such cases than are recorded. In fact, in this matter, it was the churches which were the worst offenders. Both in the mosque of Cordova and the cathedral of Teruel, magnificent ceilings in wood, decorated, have long lain hidden behind vaulting.

To-day, even allowing for the many notable Spanish ceilings destroyed by fire and actual vandalism, also for the many sold entire out of the country, the number still to be seen is surprising. From hundreds of examples gathered by the authors the following have been selected as presenting the greatest variety of structural form and applied decoration. The exotic and strictly Moorish ceiling, as it existed in all its Eastern elaboration before the days of Christian contact, is not included among the plates of this collection.

M. S.



2000

The first part of the book is devoted to a general introduction to the subject of the history of the world. It begins with a chapter on the origin of the world, and then proceeds to a chapter on the origin of man. The second part of the book is devoted to a general introduction to the subject of the history of the world. It begins with a chapter on the origin of the world, and then proceeds to a chapter on the origin of man. The third part of the book is devoted to a general introduction to the subject of the history of the world. It begins with a chapter on the origin of the world, and then proceeds to a chapter on the origin of man. The fourth part of the book is devoted to a general introduction to the subject of the history of the world. It begins with a chapter on the origin of the world, and then proceeds to a chapter on the origin of man. The fifth part of the book is devoted to a general introduction to the subject of the history of the world. It begins with a chapter on the origin of the world, and then proceeds to a chapter on the origin of man. The sixth part of the book is devoted to a general introduction to the subject of the history of the world. It begins with a chapter on the origin of the world, and then proceeds to a chapter on the origin of man. The seventh part of the book is devoted to a general introduction to the subject of the history of the world. It begins with a chapter on the origin of the world, and then proceeds to a chapter on the origin of man. The eighth part of the book is devoted to a general introduction to the subject of the history of the world. It begins with a chapter on the origin of the world, and then proceeds to a chapter on the origin of man. The ninth part of the book is devoted to a general introduction to the subject of the history of the world. It begins with a chapter on the origin of the world, and then proceeds to a chapter on the origin of man. The tenth part of the book is devoted to a general introduction to the subject of the history of the world. It begins with a chapter on the origin of the world, and then proceeds to a chapter on the origin of man.

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DECORATED WOODEN CEILINGS
IN SPAIN

GEORGE H. B. WOODMAN
1870

PLATE I

MONASTERY OF SANTO DOMINGO DE SILOS

EARLY XV CENTURY



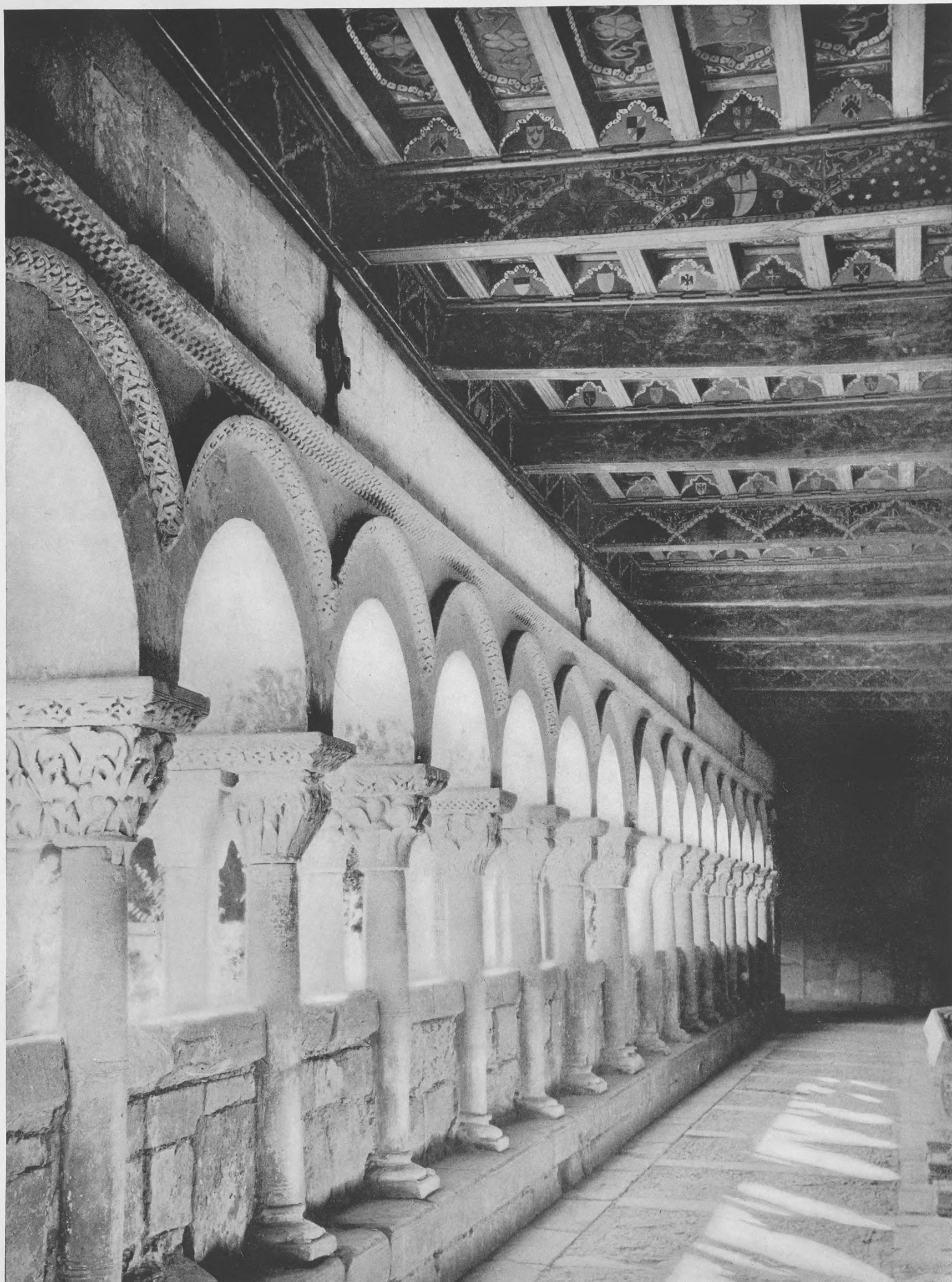
ABOUT the middle of the XI century, Saint Dominic, persecuted in his native region of Rioja, sought refuge at the Castilian Court of Burgos. The king appointed him to rebuild the already long-established monastery at Silos, which had been abandoned during the Moorish invasion. Silos lies some thirty miles southeast of Burgos, and is accessible by diligence. The famous cloister is said to have been begun during Dominic's rule (1047-1073) and to be the work of the Moors taken in battle by the king of Castile and sent as slaves to aid the abbot in his building project. This antiquity is disputed, but the fact remains that, architecturally, the cloister is one of the Romanesque gems of Europe, while the painted Gothic ceiling covering the cloister walk is worthy of the remarkable carved capitals.

The actual ceiling is not the primitive one; that was undoubtedly a lean-to, for at first the cloister was only one story high; but on adding the second story, the flat underside of its flooring was decorated as now seen. This was either in the late XIV or early XV century. The ceiling is one of the best preserved Gothic examples in Spain, one side of the quadrangle never having been retouched. Although there are no other complete examples of the same type of decoration, fragments of old beams and paneling are frequently encountered which repeat the archaic Silos motifs. In other words it was probably common enough in its day throughout the province of Burgos.

Structurally the ceiling is of simple beamed form, but not without those refinements which mark the progress of the art of ceiling-making; such are the wall-board under the master-beams, and the inclined inset between the beams of the secondary tier at their point of rest on the timbers below. It is entirely devoid of carving, thus not tempting comparison with the oriental-looking capitals below. Painting alone was to be its embellishment; therefore even the surface of the wood received no other preparation than the preliminary coat of size and thin *yeso* or plaster wash.

The process is tempera. Colors are applied flat with no modeling, nor is there any perspective in the drawing. Beam- and panel-soffits are treated with conventional designs, while story-telling scenes occur only on the vertical planes such as beam-sides and frieze-board. As apparently the painting was done for the delectation of the friars, these must have been grateful for this logical arrangement, as opposed to the neck-breaking system of painting the most interesting themes on the horizontal portion directly overhead. The scenes are drawn from the Scriptures, from domestic and civil life, from the chase. There are ladies spinning and cavaliers hunting or bull-baiting, all of

(Continued on page 6)



CLOISTER OF THE MONASTERY OF SANTO DOMINGO DE SILOS

PLATE II

(Concluded from page 2)

delightfully archaic execution. The cloister walk is nearly twelve feet wide by seventy long on each side; so that roughly speaking there are some three thousand square feet of this quaint picturing. The scale is small and would be much to the detriment of the work were it not that the covering is low and receives the light of all outdoors from the open quadrangle.

Color scheme: Four colors only are used—red, blue, green, and yellow. As in heraldic painting, no two colors were permitted to touch. The separation is accomplished by an intervening line of black or white which, where the pattern is condensed, is nothing more than a line of scoring, but which at times widens out to an inch or more, effectively treated in black and white squares, dots, or dog-tooth. This same method serves to frame the little triangular scenes on the beam-sides; when thus broken in contour, the frame resembles so many dominos laid end to end. Their backgrounds are alternately red and green. This same color combination serves for the field of the soffit-panels, which are slightly set back, the reveal treated in black and white. The underside of the master-beams is green enlivened with scoring; that of the secondary tier is yellow ochre. Here the sides are Indian red and devoid of patterning.

After the disestablishment of the monasteries by the Exclusion Act of 1835, that at Silos, which up to the XVIII century had included a magnificent Romanesque church, was left to its ruin. It was frequently occupied by roving bands of Carlists who did much to hasten the process. The marvel is that so much of the beautiful ceiling, so easy to tear down for firewood, survived. In 1880, French Benedictines from Solesmes came to reclaim and occupy the abbey, and its preservation is now happily assured.

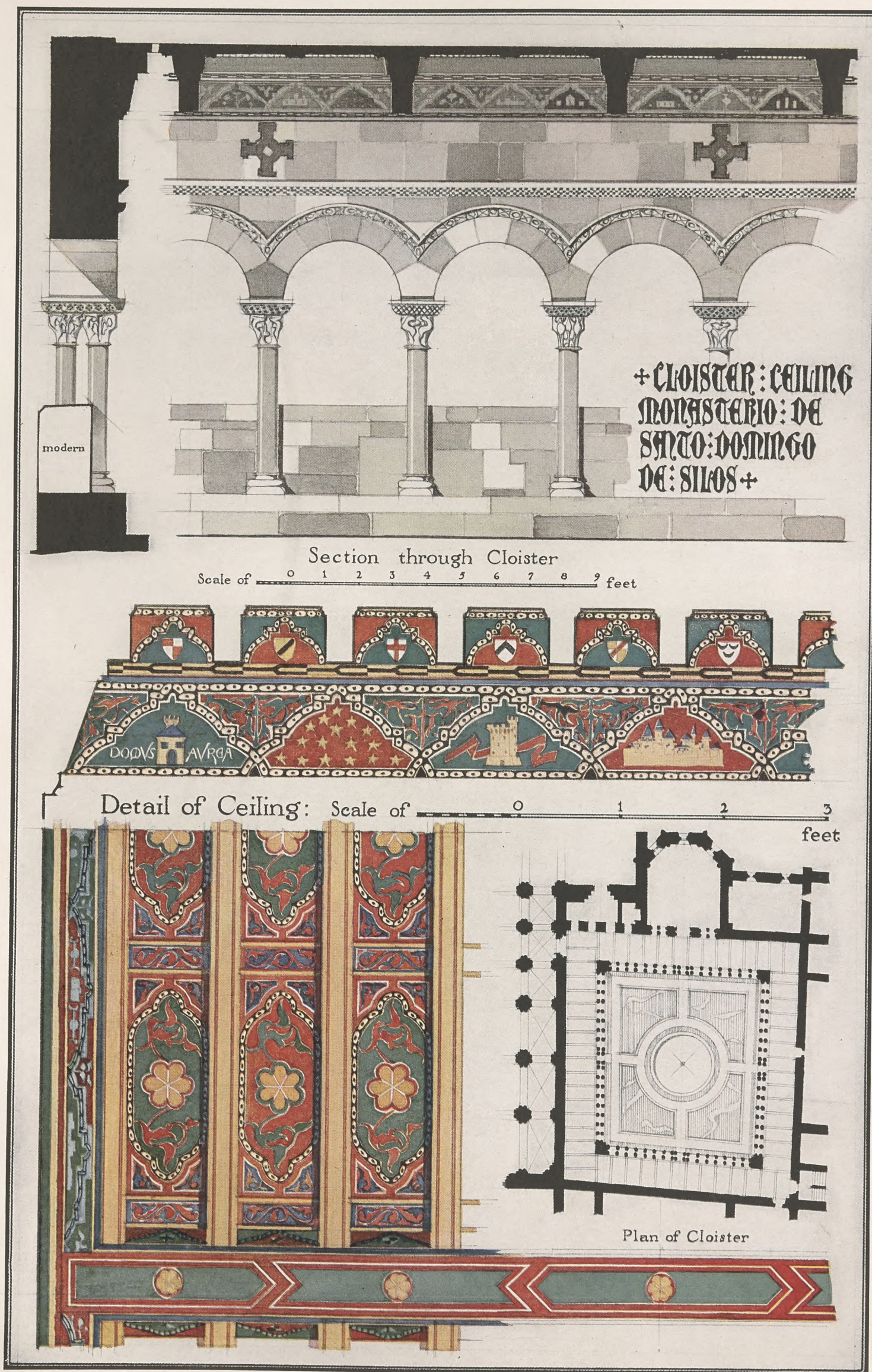


PLATE III

INFANTADO PALACE, GUADALAJARA

LATE XV CENTURY



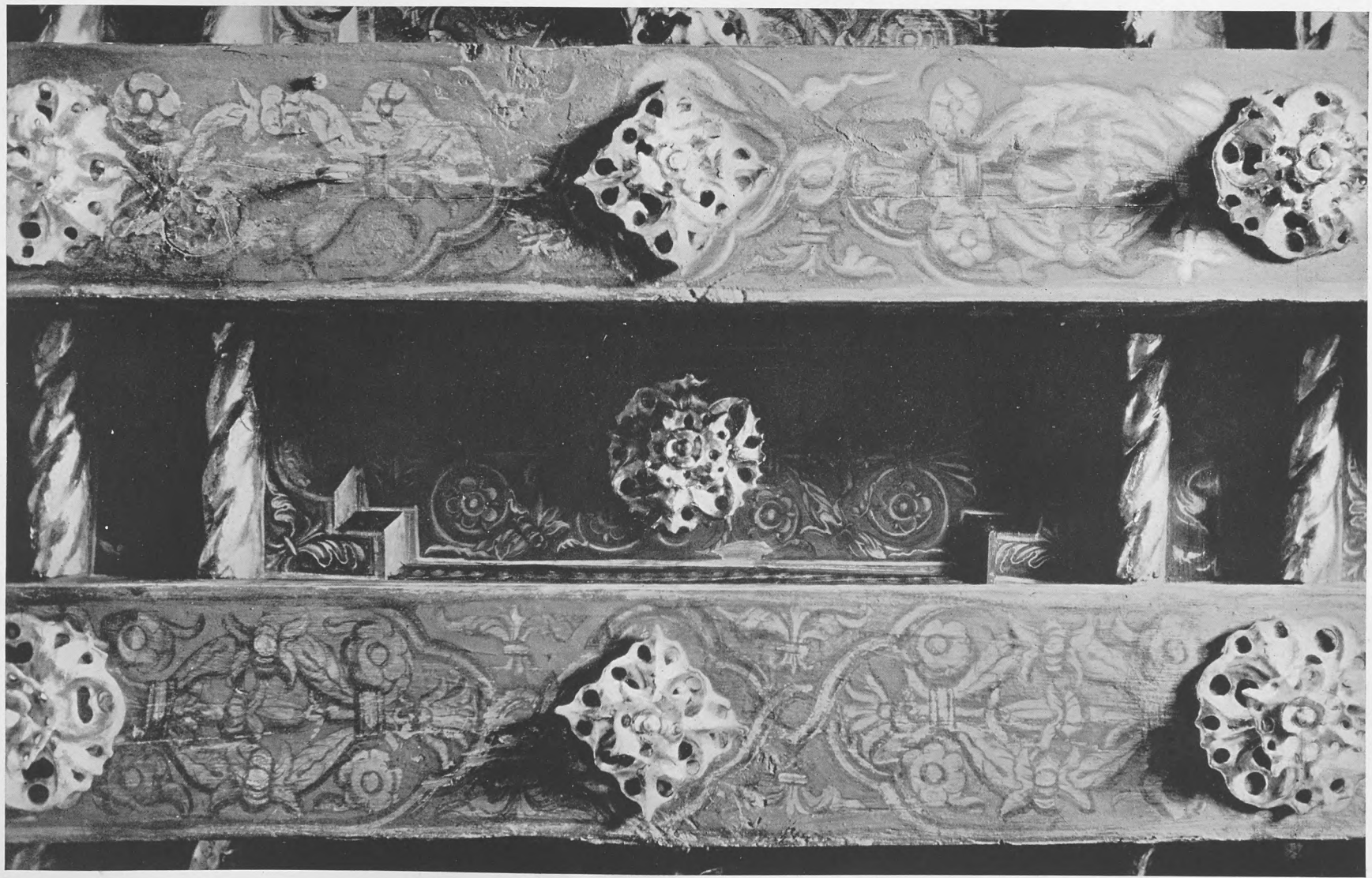
HIS palace, one of the most famous seignorial residences in Spain, was completed in 1492 according to the inscription in the patio. The architect was the Fleming Jan Waas, known in Spain as Juan Guas, who built the florid Gothic church of *San Juan de los Reyes* in Toledo. The Guadalajara palace may be described as a weird combination of decadent Gothic and Germanized Moorish. It was erected for the Mendoza family, who lived here in greater state than royalty itself. In fact, Don Pedro de Mendoza, Cardinal-Archbishop and Counselor to Ferdinand and Isabella, was called "the third monarch of Spain."

The palace ceilings are as bizarre as the architecture in general. Two, which are veritable *tours de force*, are illustrated in *Plate XXXV* of the present publication, and in *Fig. 2* of the *12mo edition* which contains the amplified text corresponding to this work. By contrast with them the example we are now considering is simplicity itself. It covers the reception-room (*recibidor*), a small low apartment tucked away on an unsuspected mezzanine.

Structurally the ceiling is of the beamed type; its area, some thirty by forty feet square. The beams are heavy, eight by ten inches, and are set close together—only nine inches in the clear, between. The curious feature is that the place of transverse strips is taken by heavy twisted cords of gold. These, laid in pairs, divide the spaces between beams into seven long panels, filled with painted Renaissance design. The same themes are repeated on the soffits of the beams. The applied gold rosettes are of pierced Gothic carving and are irregularly placed, interrupting the design at will. Another Gothic touch is the little row of dots on the panel reveals; in fact this medieval hold-over never completely disappeared from Spanish work.

Color scheme: The painted decoration is confined to three colors—red and black for background, silver gray for patterning. Every panel is divided lengthwise by the abrupt change from a red to a black ground, the gray design taking no note of the change. All rosettes and twisted cords are heavily gilded. The sides of the beams and the wall space between the ends are decorated with a row of little pointed arches; these, consistent with the rest of the scheme, are alternately black and red, the design within the arch always gray. The frieze is of plaster.

After the great Mendoza family became impoverished the Infantado Palace stood abandoned for many years. It was lately put in order by the government and is used as a home for the orphans of Spanish officers.



CEILING OF THE RECEPTION ROOM, INFANTADO PALACE, GUADALAJARA

PLATE IV

MONASTERY OF OUR LADY OF GUADALUPE

XV CENTURY



ICH in art treasures, this monastery is remotely situated in the mountains of Estremadura. From either Oropesa or Cáceres it means a diligence ride of about sixty miles. While the fabric is mainly Gothic, it claims the distinction of having the only Mudéjar cloister in Spain. Only a few of the Guadalupe ceilings remain intact, for the convent stood long untenanted. In the abbot's manor-house, five miles off, there is a fine coffered specimen.

The first example is from the upper cloister walk. The color has suffered from a roof that has leaked for centuries but, evidently, the background for beams and panels was red, while the painted leaf decoration is dark green and silver gray. The ubiquitous line of white marks off the pattern.

The second illustration shows the ceiling of the tailors' workshop (*sastrería*), one of several large chambers at one time dedicated to the industries of the community. The beams rest on a double frieze-board. Generally speaking the oiled wood answers for the ground; decorative motifs are painted in red, black, and white. The beams themselves have only scoring on the soffits.

MONASTERY OF SANTA MARIA DE HUERTA

XIV CENTURY (?)

THE Huerta ruin, now belonging to the distinguished archaeologist, the Marquis of Cerralbo, is on the Madrid-Zaragoza line. This old Cistercian monastery is famous for its magnificent XIII century refectory. The ceiling illustrated is in a stable, still used, under the library. On five stone arches rests a grillage of timbering, the master-beams of which are supported on richly molded wooden corbels which pass through the stonework. Because of its humble purpose, this ceiling was never decorated.

SMALL VESTRY IN TARRAGONA CATHEDRAL

XIV CENTURY

THE fourth example covers a primitive, ill-lighted vestry off the Romanesque cloister. The framing consists of heavy transverse timbers mortised into wall beams supported on curiously carved stone corbels—Moorish, but looking very Aztec.

Color scheme: The colors are black, red, and orange, with the dividing mold of the panel in black and white. In the panel background, invariably black, appears the device of the cathedral—a *T*, for its patroness, Santa Tecla.

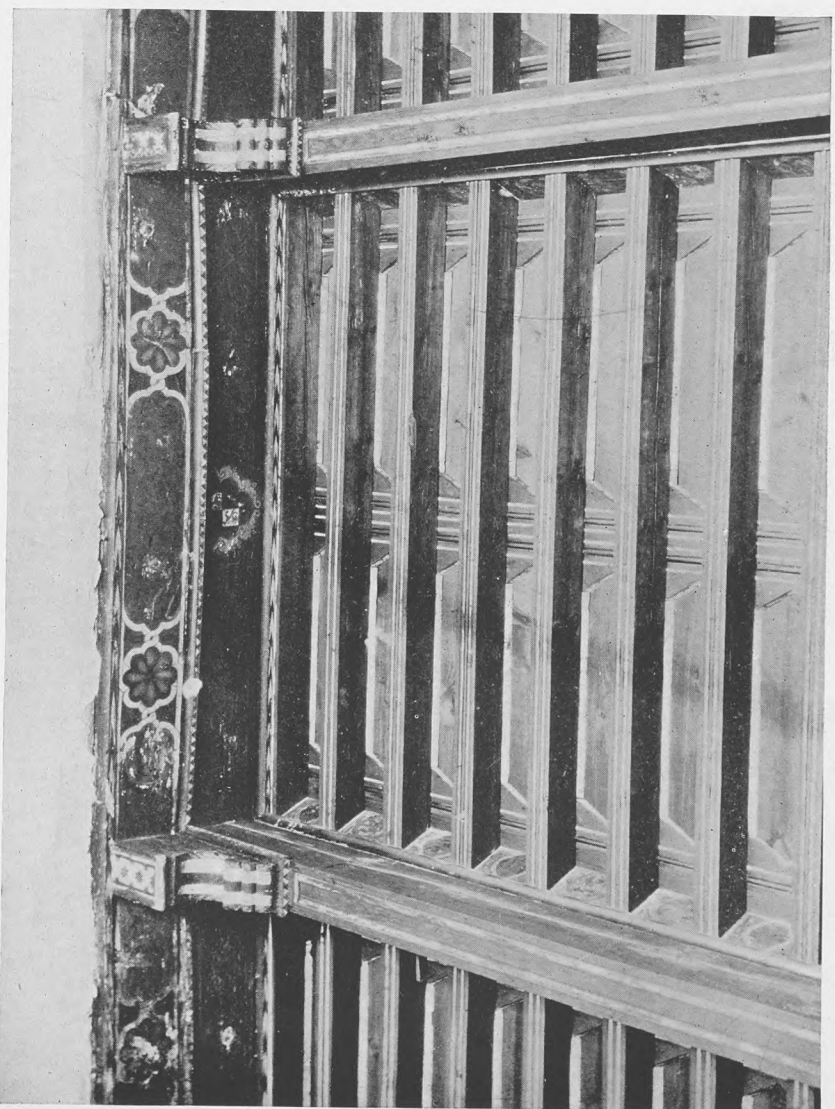
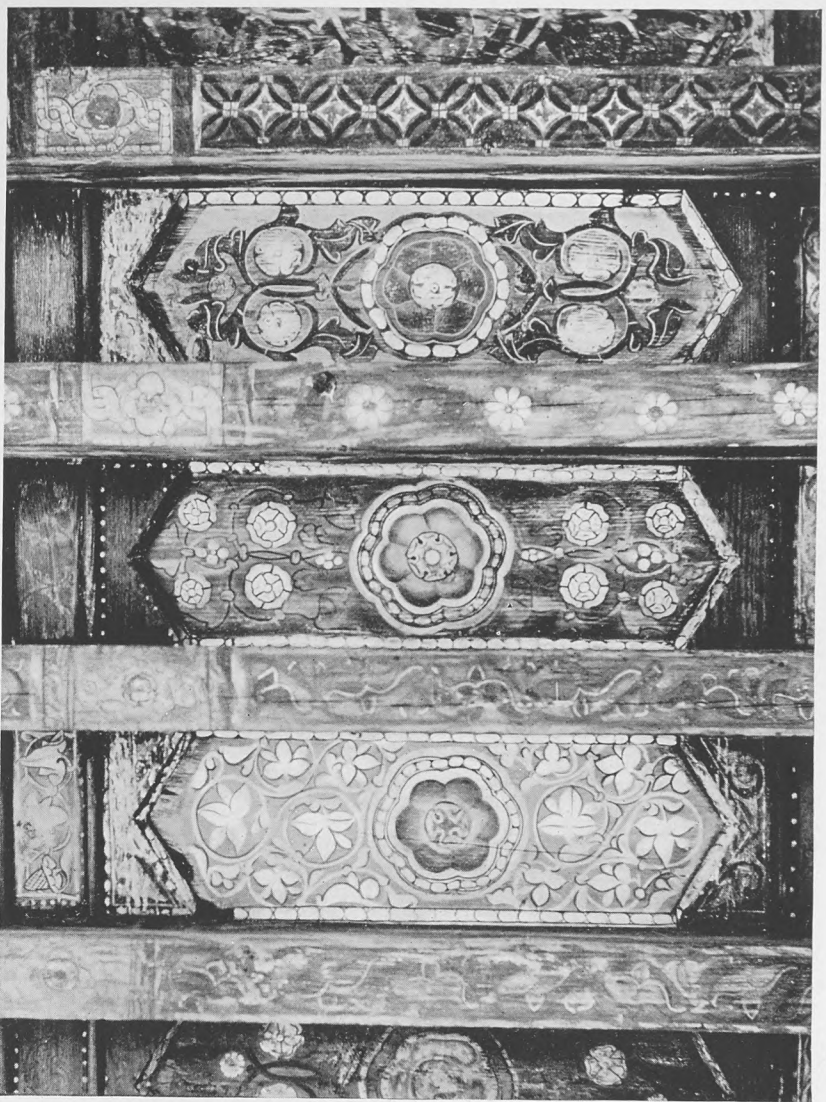


PLATE IV



PAINTED PANELS FROM PATIO CEILING, GUADALUPE
BEAMED CEILING ON STONE ARCHES, S. MARIA DE HUERTA



CEILING OF TAILORS' WORKSHOP, GUADALUPE
CEILING OVER VESTRY, TARRAGONA CATHEDRAL

PLATE V

GOTHIC FRIEZE-BOARDS,
MUSEUM OF ART AND ARCHAEOLOGY,
BARCELONA

XIV CENTURY



EARLY Christian painting on wood is abundant in this museum. Among the most interesting bits for the student of old ceilings are the curious *cimboria*, or hoods supported on four posts, placed over the High Altar in early Romanesque churches. These date from the XII and XIII centuries and show some of the most ancient painted wood in Spain (*12mo edition, Figs. 15, 16*). Equally ancient are the several painted *antependia*, or altar fronts.

Of actual ceilings there are only fragments, the most important being the painted Gothic frieze-boards. The accompanying plate is made up of typical examples. Of their provenance there is no record except that they are Catalan. The boards, measuring eight inches in height, are painted in tempera on a thin coating of size and plaster, and the coloring is surprisingly somber for the period. In all three pieces the background is dark reddish yellow; the castles on the uppermost board are light yellow, the boats rusty black, the standards and the oarsmen orange and ruby; in the middle board, shrubs are brilliant yellow, horses white, while the robes of the cavaliers repeat those of the oarsmen as to colors. The same is true of the costumes in the lower piece, except that the stockinged legs of the figures are sometimes red, sometimes yellow.

The distinctive costume of Christ's persecutors recalls Dieulafoy's description of the bas-reliefs on Persian temples, wherein the Persians can be recognized by their enormous turbans, over voluminous wigs, and their *kosti*, or ritual girdle. The slashed, floating ends of this essential item characterized Sassanian costume. It is natural that in early Spanish religious painting the odious part of the persecutor should have been given to the Mohammedan, and the question arises whether the Spanish Moslems, who copied so much from Persia, had adopted the fringed *kosti* or whether we see here figures faithfully taken from some Persian manuscript or carving.

GOthic · FRIEZE · BOARDS :: MUSEO DE BARCELONA



PLATE VI

CASA DE LOS TIROS, GRANADA

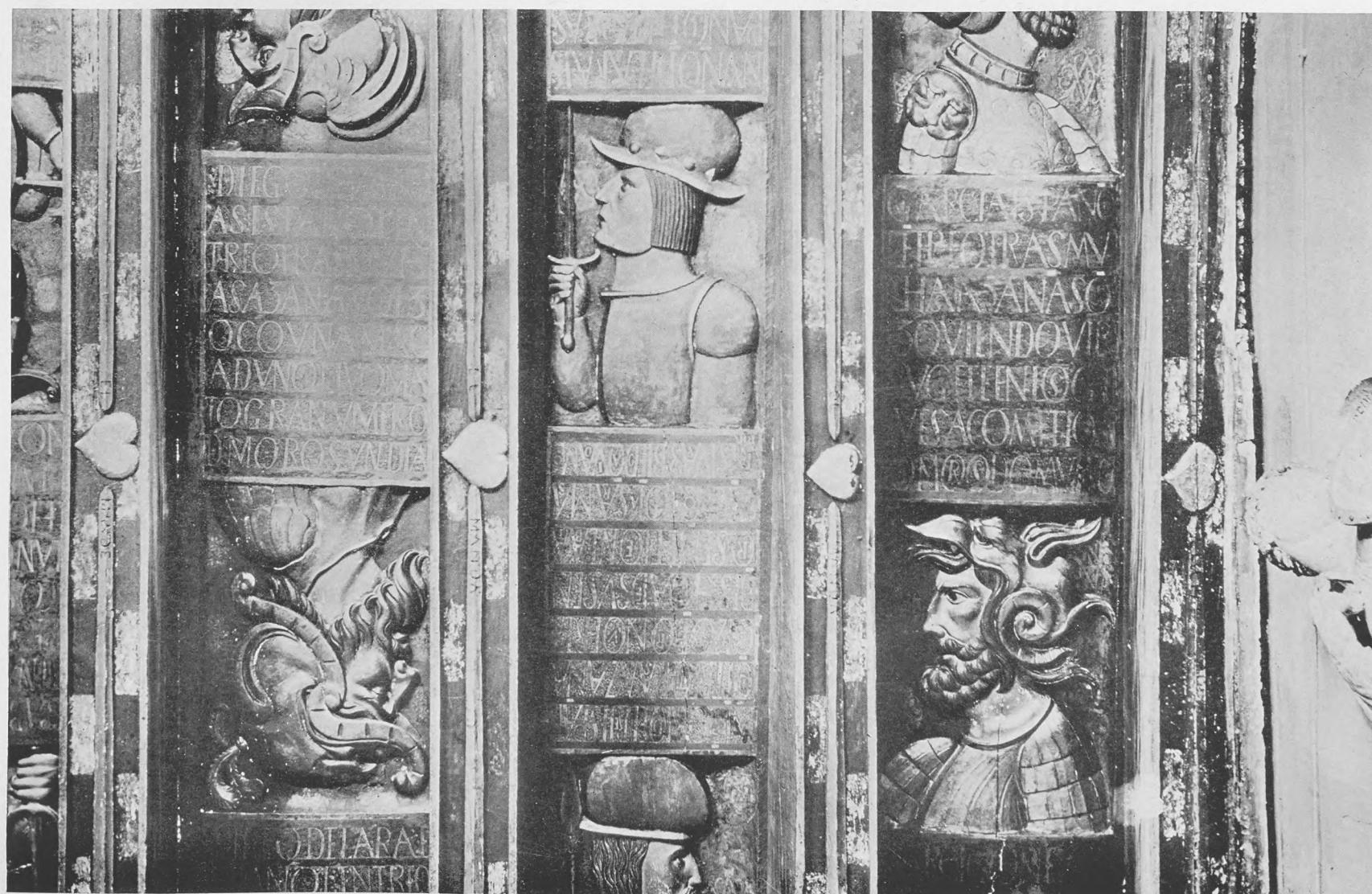
XVI CENTURY



HIS ancient palace belonging to the Marqués de Campotéjar who owns the famous *Generalife*, or summer palace of the Moorish kings, was probably built immediately after the fall of Granada in 1492. The ceiling illustrated must have been completed prior to 1539 as one of the inscriptions it bears refers to "the reigning Empress Isabel," who died in that year.

Because of its unusual decoration this simple beamed structure stands in a class by itself. Carving, especially of portraits, is rare in Spanish ceilings; yet here we have dozens of heroes represented and at double life-size. It covers the *cuadra dorada*, a large salon on the principal floor, measuring twenty-four feet, four inches square, and eighteen feet high. The nine master-beams are supported at the wall on corbels in which the human figure again appears. Two frieze-boards corresponding to the depth of the beam and that of the corbel, respectively, extend around all four sides of the room. Structurally there is nothing else to note. Between the beams the space is divided into alternate panels of heads in bas-relief, and panels of archaic lettering. Each lettered panel describes the heroic deeds of the personage portrayed above, and further details about him are given on the frieze-boards. The effect of so much gold lettering is highly decorative. Oddly enough, the characters are both Renaissance and Gothic, the latter occurring on the two uncorbeled sides of the room. Another unique note is the decoration of the soffits of the beams—two very elongated swords, separated by a gilt heart. By a curious coincidence the magnificent jeweled sword of Boabdil, the last Moorish king, also in the possession of the Campotéjar family, is kept in this salon.

Color scheme: Beams dark brown with a gilded edging along the face, swords yellowish, and the heart gold. The background for heads and inscription panels is almost black. The flesh tones are leathery with deep brown shadows, and the drapery is in gold. All the lettering is gold on a black ground except on the Gothic side, where the ground is bright blue.



CEILING OF THE PRINCIPAL SALON, CASA DE LOS TIROS, GRANADA

PLATE VII

MONASTERY OF SANTA MARIA DE LA SISLA

XVI CENTURY



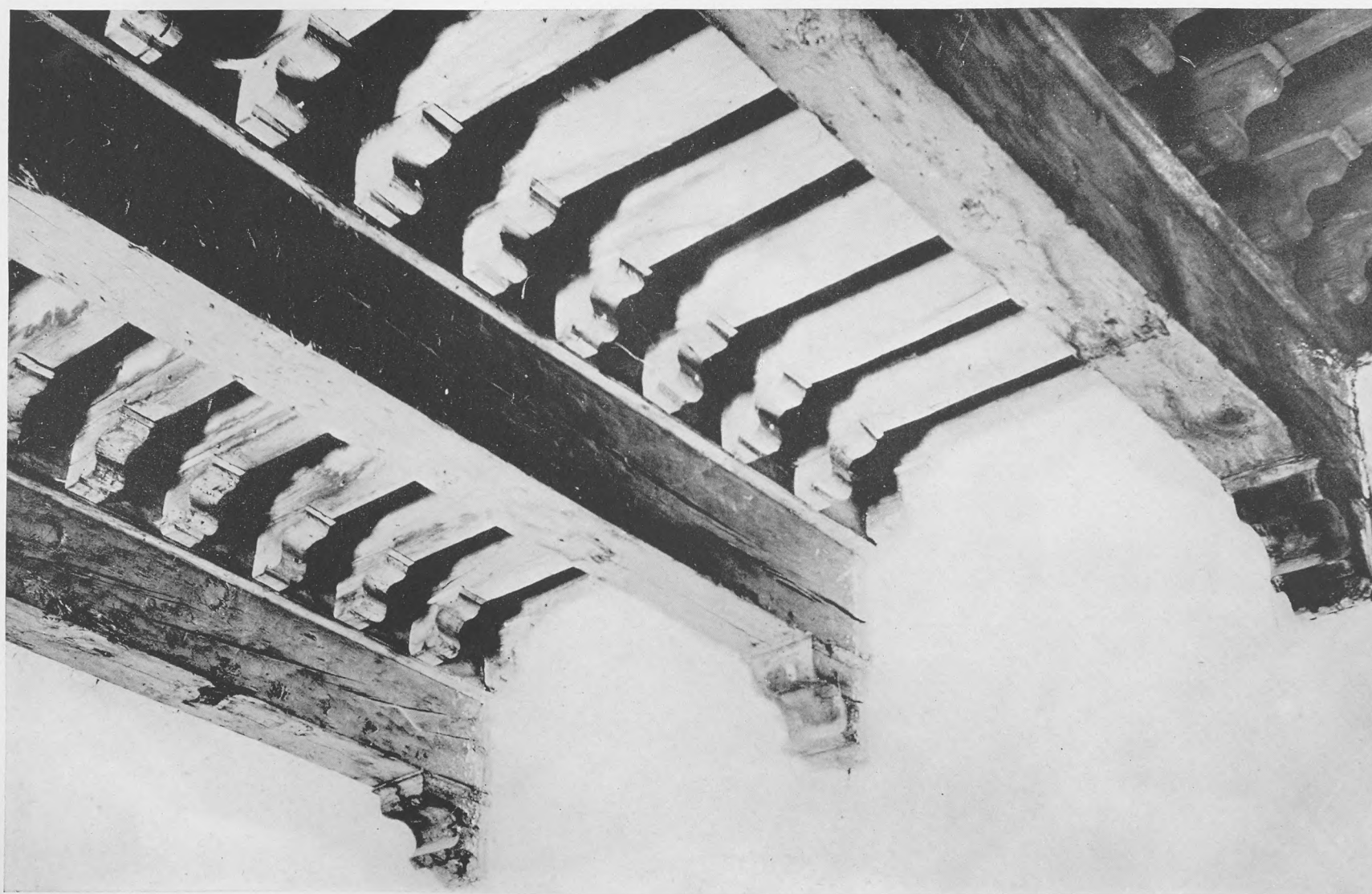
SOME five miles north of Toledo lies the monastery of La Sisle. It dates from the XVI century, at which time the community was flourishing and was twice visited by Philip II. After lying abandoned since early in the last century, the place is now being transformed into the estate of a Madrid nobleman. Fortunately, the several fine, though undecorated, ceilings have suffered little and need practically no restoration. Besides the one illustrated opposite, another and more important one is to be seen in *Plate XL*.

In the present instance three enormous timbers span the relatively small room and are supported at the wall on carved corbels. The most distinctive feature is the double stepping, ornamented with carved brackets, which intervenes between the master-beams and the small transverse members. Designed to produce depth and shadow, this treatment is very effective. This ceiling, like the others in the refectory, is built of pine and merely oiled.

HOUSE OF THE SHELLS, SALAMANCA

XVI CENTURY

THE oft-pictured *Casa de las Conchas*, so named because of the pilgrim shells carved on its stone façade, was built in 1512 by a member of the Maldonado family, whose descendants still occupy the house. It has several fine ceilings in addition to the one shown here, notably that over the staircase, which is unique in its color scheme of cerulean blue and white. The lower of the two illustrations on the opposite plate shows one of the ceilings, all more or less alike, of the ground floor. As these rooms were dedicated to service and stabling, one gets a good idea of what was considered a purely utilitarian covering in the early XVI century. The arrangement of little corbels under the secondary beams is the only attempt at embellishment. Timbers are hewn from red pine and have never received any treatment beyond an occasional bath of oil.



CEILING IN THE MONASTERY OF SANTA MARIA DE LA SISLA
CEILING OF A GROUND FLOOR ROOM, HOUSE OF THE SHELLS, SALAMANCA

PLATE VIII

FORMER CONVENT OF MONTESION, BARCELONA

XV CENTURY



THE director of the Museum of Art and Archaeology in Barcelona having kindly permitted the copying of the late Agostín Rigalt's drawing in color of this now destroyed ceiling, the authors are able to present it along with the existing specimens. This remarkable bit of Gothic decoration covered the cloister walk of the old Mount Zion Dominican Convent which stood, from the end of the XIV century until quite recently, in the very heart of Barcelona. After the Exclusion in 1833 it began to fall on evil days, and was finally demolished; but even as late as twenty years ago this famous ceiling could have been preserved had anyone been interested in doing so.

The ceiling was of the usual monastic beamed type. The master-beams, nine by fifteen inches in size and four feet on center, rested on stone corbels at the wall. Above was a secondary tier of smaller members which were boxed in at the ends where they crossed the master-beams. Comparing this with that other ancient example from the cloister of *Santo Domingo de Silos* (*Plates I and II*), one sees that the constructive principle is about the same, except for a difference in the spacing of the timbers. The decoration, however, is very differently conceived. Silos is pictorial, story-telling. The Montesión painter had little place for the human figure. In Eastern fashion he limited himself to plants and birds, and saw them conventionalized in supremely decorative manner. Nothing more sinuous could be imagined than his storks and the tendrils composed about them. With such beauty of contour, he did not hesitate to leave the motif white against a black background, merely edging it in brilliant carmine. In the panel depths the bold checker pattern and dog-tooth, in black and white, heighten the vibrating quality of the scheme. That this specimen of such antiquity and such rare beauty should have been allowed to disintegrate in our own generation is doubly lamentable.



DECORATED CEILING:
CLOISTER OF FORMER
MONASTERY OF MONTESION:
BARCELONA:



PLATE IX

CABANYES HOUSE AT ARGENTONA

XVII CENTURY



ARGENTONA is a village lying five or six miles back from Mataró on the coast railway from Barcelona to the French frontier. It is well worth a visit for the sake of the *Casa Cabanyes* and several other substantial old manor-houses situated close by. In this respect Catalonia is in marked contrast to Castile, where, outside of the towns, only the extremes of habitation are found—the squalid hut of the laborer and the lordly castle. The house in question is comparatively small, semi-fortified, and of unostentatious exterior. Inside, the rooms preserve all the best traditions of Spanish domestic art. Its age and quality are attested by the gallery of family portraits and the carefully treasured costumes of many generations back.

All the rooms are covered with stout timbering, varying in treatment, and undecorated. The three most important are the main entrance hall, the dining-room, and an up-stairs salon which, because of its painted series of women warriors, is known as the Salon of the Amazons. It is this room that is illustrated. The beams are solid and molded on their soffits; both main and secondary members are each supported on carved and molded cornices. A simple ceiling of this type is most effective when employed, as in this instance, in conjunction with white walls and, against them in stiff Spanish fashion, dark leather-covered chairs and the indispensable *arca* or bride's chest. As units, these repeat the sobriety of the ceiling and, all taken together, form a most stately interior.



MAIN SALON IN THE CABANYES HOUSE, ARGENTONA

MAIN FARM IN THE CARABASO HORN ARGENTINA

SANCHEZ-DALP HOUSE, SEVILLE

MODERN



HIS is an old palace in the *Plaza del Duque de la Victoria* reconstructed by the eminent Sevillian, Don Miguel Sánchez-Dalp, into a modern home and, furthermore, into a veritable show-place of Andalusian art, not the least of its many treasures being the fine ceilings. Besides the example in the accompanying plate, another, of open rafter construction, is presented in *Plate XXXIII*. They are not entirely modern, but are built up largely of fragments rearranged and pieced out to fit their new destination. The result, both as to carpentry and decoration, proves that ceiling-making is no dead tradition in Seville to-day.

The present illustration covers a ground-floor room, the owner's private office. Structurally it resembles most Sevillian ceilings: a grillage in three tiers of master-timbers, secondary, and small beams, these last directly supporting the floor above. There is neither carving nor molded work. For the painted decoration, motifs were selected from various periods and combined with consummate skill.

Color scheme: The background is the oiled surface of the wood. The painted motifs are in red and green with the usual score lines of white. The rosettes and much of the trimming are in gold.

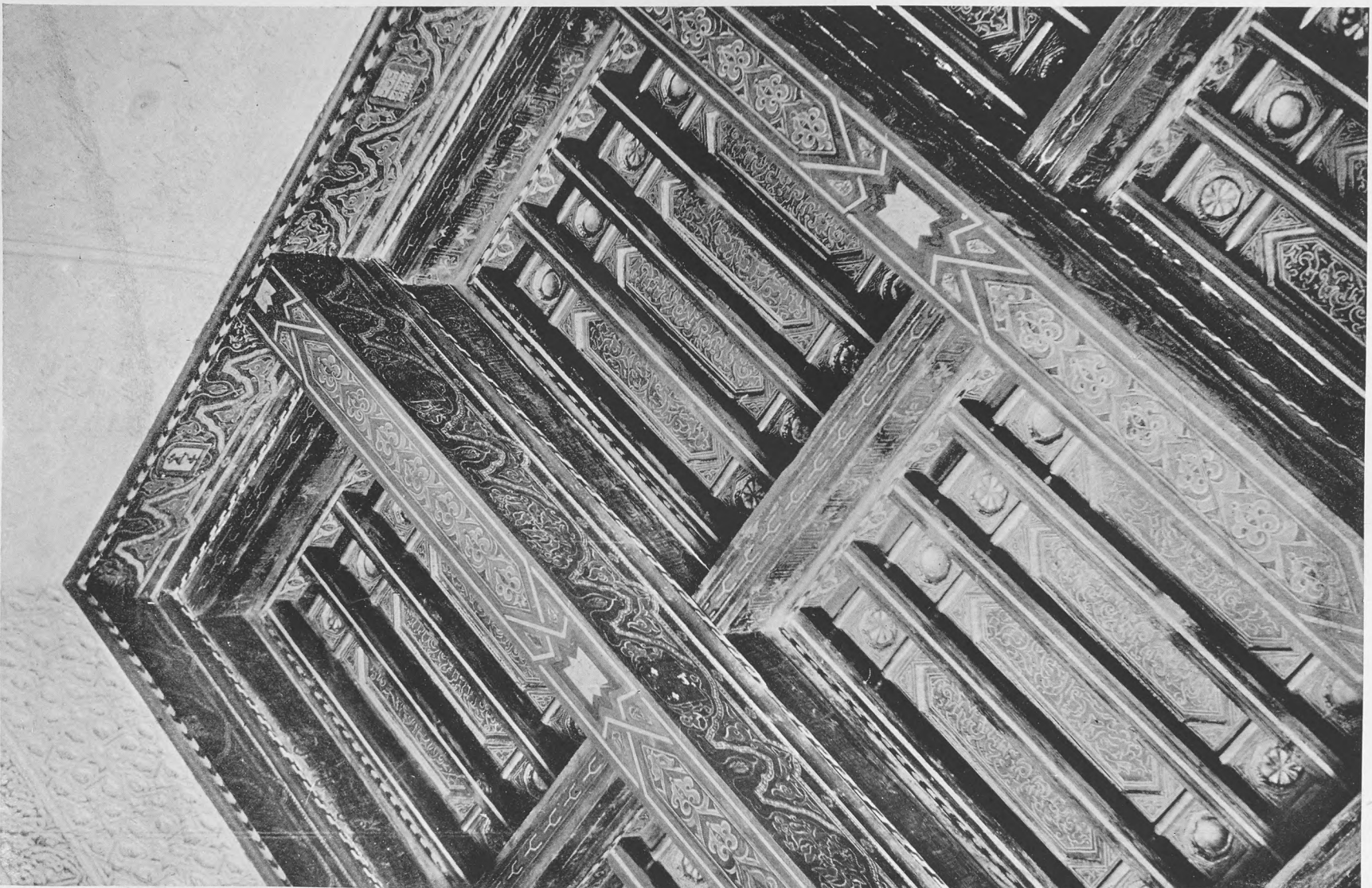
CASA DE PILATOS, SEVILLE

XVI CENTURY

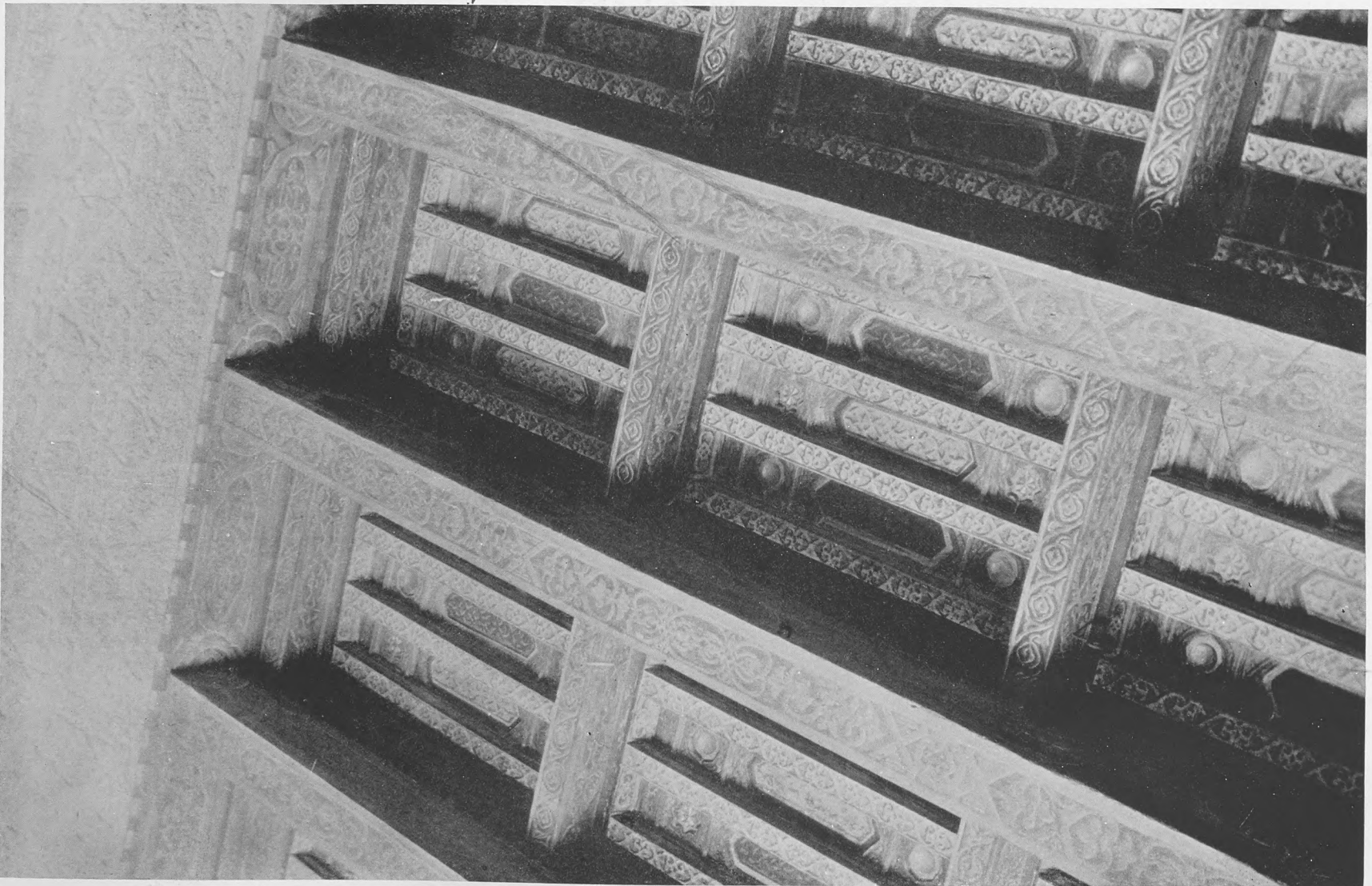
THIS palace, begun early in the XVI century for the great Ribera family, is known as the *Casa de Pilatos*. The architects were Christian Moors. Each Ribera added to it and, one of them having been to Jerusalem, the story was spread in Seville that he was erecting a replica of the house of Pontius Pilate. About 1570, Per Afán de Ribera, Viceroy of Naples, brought back many antique and Renaissance treasures to incorporate in the building, so that the palace is an interesting blending of Moorish and Renaissance elements.

The ceiling on the opposite plate covers a salon off the principal patio leading to the family chapel. It is of the uncarved, unmolded type, depending upon the disposition of the beams and the color decoration for its interest. In contrast to the gilded and colored *artesonado* in the salon to the right of the patio (*Plate XLIII*), this example is distinctive for its sobriety.

Color scheme: Master-beams and frieze are decorated in brown on a faded yellow background; secondary beams and their wall-board, dark brown on gray; and third-tier members, dark gray on ivory white. There are two red lozenges and one blue to each coffer, with the gold rosettes set in.



CEILING IN THE SANCHEZ-DALP HOUSE, SEVILLE



CEILING IN THE CASA DE PILATOS, SEVILLE

PLATE XI

PINELOS HOUSE, SEVILLE

XVI CENTURY

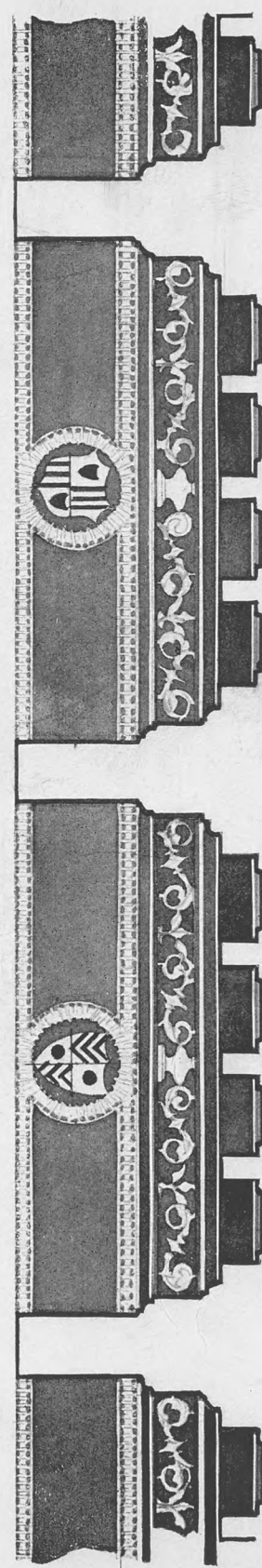
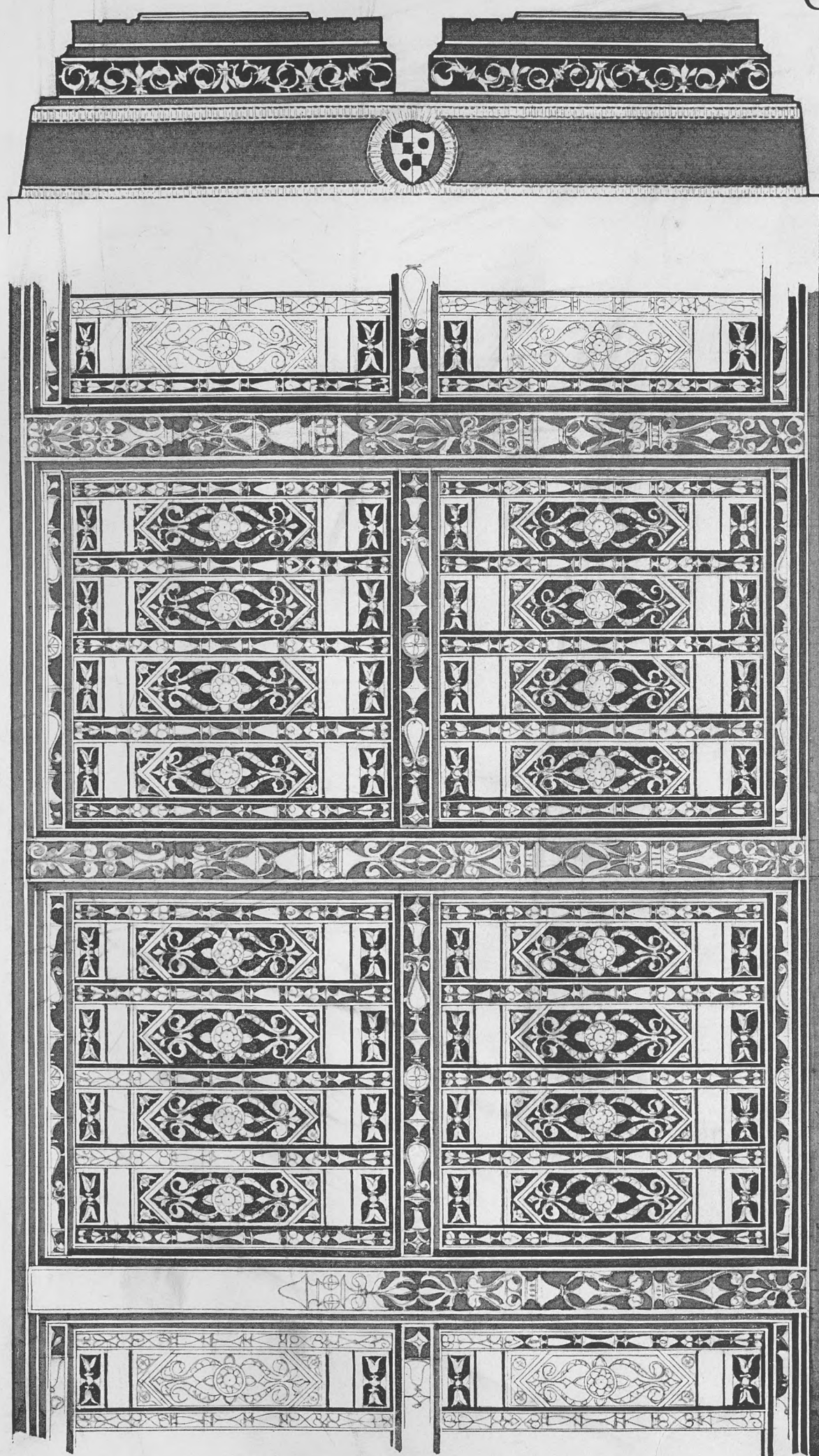


F all Seville's old palaces this at No. 6, in the street of the *Abades* is the best known to foreigners, since it has long been used as a *pensión*. It was built for the Pinelos family, distinguished Genovese bankers long settled in Seville, and their escutcheon, six gold pine trees, is prominent in the decoration. Though its once rich furnishings are now being sold piecemeal, some traces of former splendor still remain—notably in the fine ceilings, an admirable grill or *reja* on the staircase, wainscoting of exceptionally precious luster tiles, and a wealth of carved *yseria* or stucco-work. The ceiling of the entrance vestibule is illustrated elsewhere (*Plate XLI*).

Being but six feet, nine inches wide, this example has only one secondary beam to divide the bays. The spacing of the principal beams is determined by the patio column, every alternate beam resting on a shaft. Moldings have been used to cap both the principal and the secondary timbers, to the greater refinement of the detail. The Renaissance arabesques are not merely better executed than in the Olea house (*Plate XIII*), but they are really beautifully designed, which inclines one to think that this example may be much the earlier of the two ceilings.

Color scheme: The reddish brown of the natural wood serves as a general background, but it is much grayed by seepage from above. The arabesques painted on the soffits of the beams are gray against rusty black, while those in the ceiling panels are gray against red, the decorated portion being cut back half an inch. The rosettes and the lines across the panels are in gold. The treatment of the frieze-board is repeated on the sides of the main beams—heraldic paintings on the natural wood, each blazon surrounded by a white ruff which looks like that worn by grandees in ancient portraits. This same fluted strip extends along top and bottom of both frieze-board and beams. So little color is introduced that the first impression, as in the Olea house, is that of a scheme in black and white. Both ceilings are therefore reproduced as such, and it will require but little effort of the imagination to visualize them enlivened by a few spots of color.

CEILING OVER PATIO WALK
CASA PINELOS
SEVILLE



Scale of 0 1 2 3 4 5 feet

PLATE XII

PALACE OF THE DUKES OF ALVA, SEVILLE

XV CENTURY



NOWN locally as the *Casa de las Duenas*, this palace is one of the richest examples of Mudéjar architecture in Andalusia. It was begun in the XV century by the Pineda family, who were obliged to sell it in 1483 in order to ransom the head of the house, who was held prisoner by the Moors. The purchasers, the powerful Riberas, made many Renaissance additions to their various palaces and were great patrons of art in Seville. Through intermarriage between the Ribera and Alva families, the mansion became one of the numerous possessions of the present Duke of Alva.

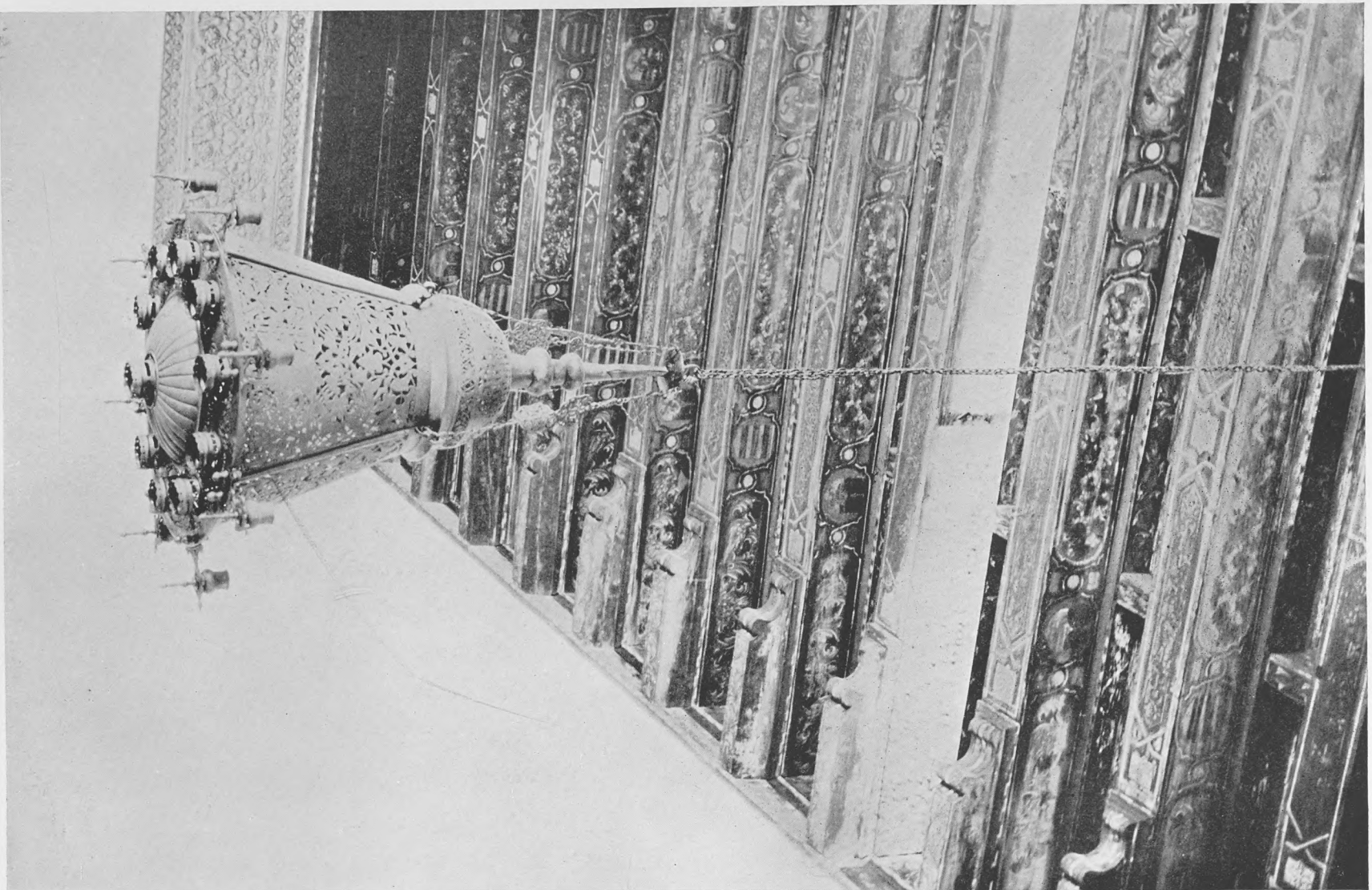
The ceiling illustrated covers a ground-floor room opening upon the principal patio and leading to the family chapel. The salon measures nineteen by sixty-one feet, the usual narrow proportion of apartments forming the ribbon of rooms around the patio. As was customary in ceilings of this shape, the beams were not laid up in bays but close together, their ends resting on far-projecting corbels. The little secondary transverse pieces seen are more in the nature of bridging than beams. All the ground-floor apartments are now unused and dismantled; but when furnished and the walls covered with rich hangings, they must have been very sumptuous. Two other ceilings in this house are illustrated in *Plates XXVI* and *XXXIII*, the latter having come to light unexpectedly on the removal of a plaster dome.

Color scheme: For the beams, raw umber background with vermilion trimming and silver-gray Renaissance patterning. The panels alternate between backgrounds of red and green, with the patterning in yellow ochre. The frieze is treated in a light neutral tone with highly colored heraldic devices set between the beams. Below this is a band of *yesería* or carved plaster, undecorated. This frieze of plaster in Sevillian houses is very typical. In Moorish times it was highly colored, but in sixteenth-century practice polychrome was discontinued.

THE OLEA HOUSE, SEVILLE

XVI CENTURY

THE *Casa Olea* is one of many notable old residences in the street of *Guzmán el Bueno*. Built at the end of the XV century, it was long occupied by the historic Ponce de León family. More fortunate than many aristocratic mansions, it never suffered a period of abandonment, having passed from the original owners into the hands of the Osbornes, an English family domiciled for over a century in Seville.



CEILING IN THE PALACE OF THE DUKE OF ALVA, SEVILLE



CEILING IN THE OLEA HOUSE, SEVILLE

PLATE XIII

(Concluded from page 46)

The second view on *Plate XII*, further explained by *Plate XIII*, shows the ceiling of a ground-floor apartment measuring thirty by eleven feet. Six master-beams, about four feet six on center, divide the length into seven bays, while above run two long secondary beams that divide each bay into three squares. Lying at right angles across these secondary members is a third tier which directly supports the floor above. The flat boarding thus paneled off is filled with painted decoration. As previously mentioned, an arrangement of three layers of superimposed beams is often found in Seville. Here it creates a depth of two feet. Structurally nothing could be more economical than to secure these varying depths without any carving, without even the help of a molding.

Color scheme: The general background is the pine itself, a squirrel brown, but the ground of the decorated center of each panel is alternately black and gray. However, this and other grays indicated in the drawing may originally have been a brilliant ivory surface before the whole was affected by the working through of the lime-mortar in which the tiles of the floor above are imbedded. The decorated portion of the panel is cut back half an inch and its white chamfered edge is dotted with black. Beams are scored with alternate black and white lines, and the gold rosettes have alternate white and red frames.

This ceiling, allowing for occasional restoration, is probably late XVI century; all its patterning and scrolls are Renaissance, yet it preserves the black and white scoring, the little black dots on white, and the alternating ground colors of the Gothic scheme.

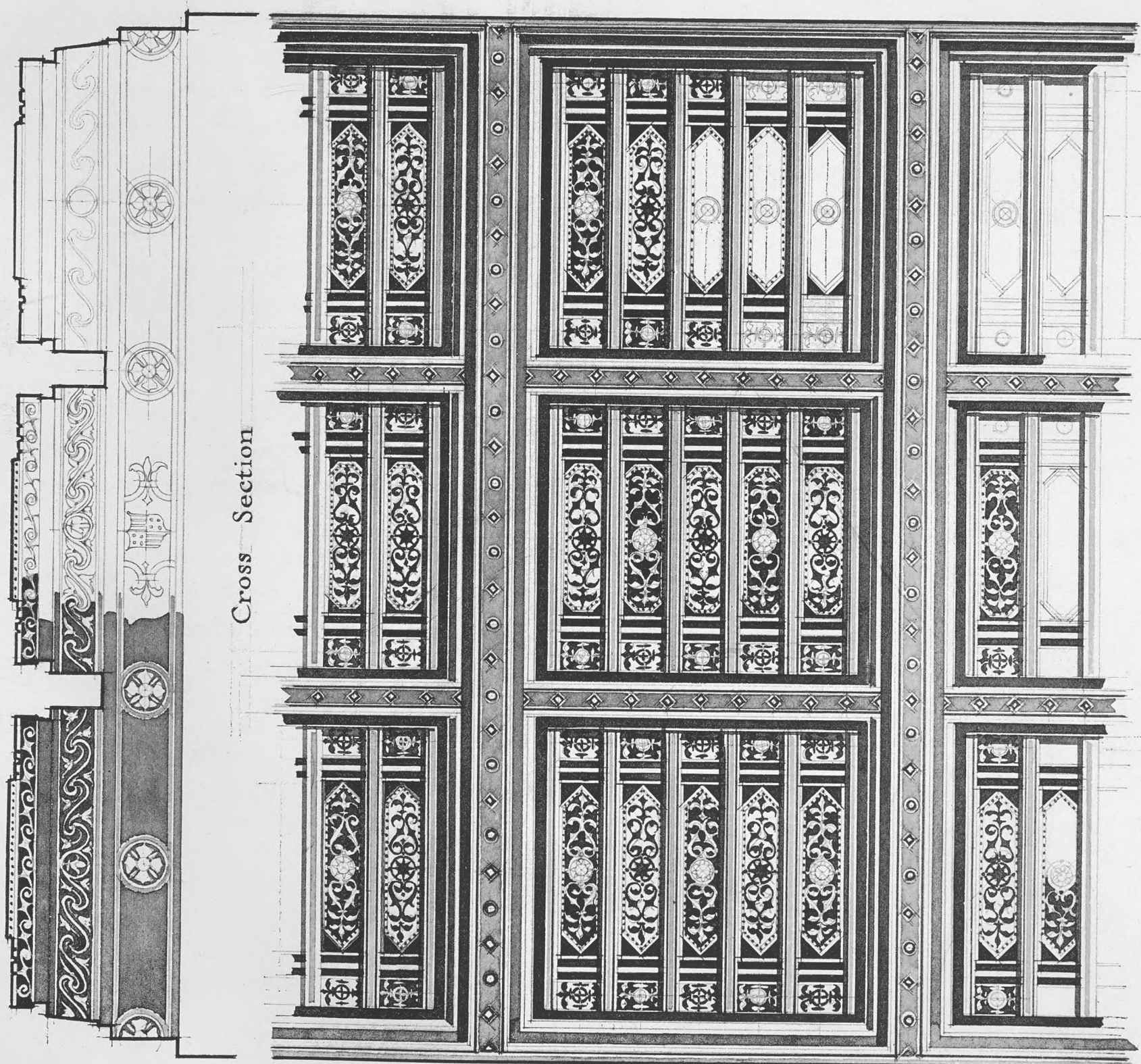
Close by the detail would be considered crude; but it must be remembered that such rooms are rather dark, receiving only the reflected light from the patio. Ground-floor apartments are for summer use only, when they are kept cool by excluding direct light. Thus seen, the Olea ceiling is entirely satisfactory.

CEILING IN THE CASA OLEA
NO. 8 GVZMÁN EL BVENO
SEVILLE



Soffit of beam 13'-0" above floor

Longitudinal Section



Cross Section

Note: Ceiling is 7 bays long

Scale of 0 1 2 3 4 5 6 feet

1871

RECEIVED BY THE DIRECTOR
OF THE BUREAU OF LANDS
JAN 10 1872

TO THE DIRECTOR OF THE BUREAU OF LANDS
WASHINGTON, D. C.
FROM THE LAND OFFICE
SALT LAKE CITY, UTAH
JAN 10 1872
SIR:
I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the land in the Salt Lake Valley, and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.
Very respectfully,
J. W. FULTON, Director.

PLATE XIV

THE NOVICES' DORMITORY, POBLET

XIV CENTURY



THE famous Cistercian abbey of Poblet in the province of Tarragona was founded about 1150 by Ramón Berenguer IV, Count of Barcelona. Later it became the sumptuous mausoleum of the kings of Aragon; only the nobility could profess in it, and its revenues were enormous. For this reason it suffered all the more when the Liberals turned against the monastic orders in 1822 and again in 1835. Since then it has lain in irreclaimable ruin, dismantled of every treasure.

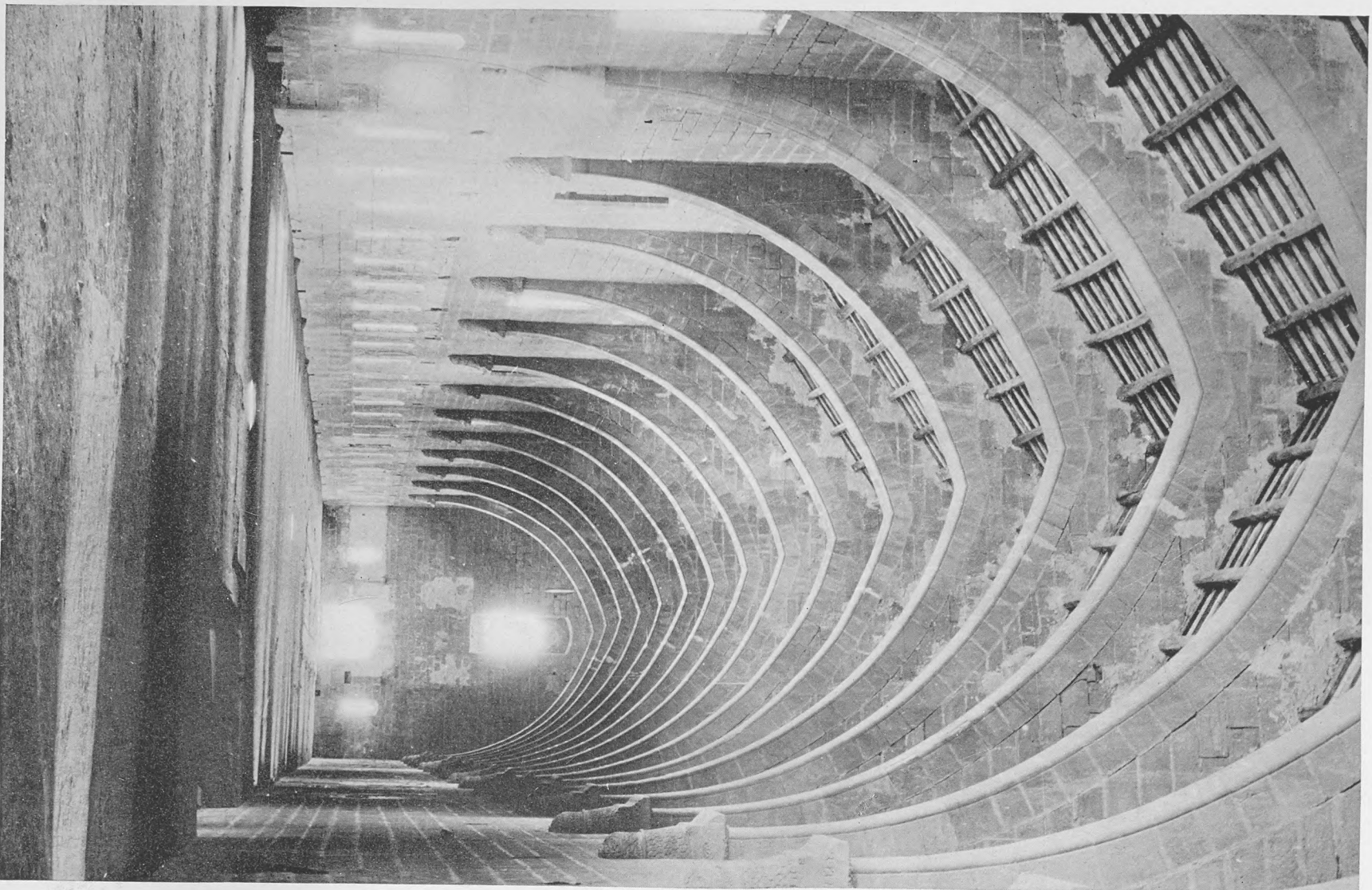
This ceiling is given, though undecorated, to show the development of the type so popular in Catalonia. It covers the long novices' dormitory and dates from about the middle of the XIV century. The hall is set out in twenty bays, the timbered roof resting on the transverse arches. The present covering is modern, but follows the construction of the primitive. Timbers are placed two feet on center, and to them are fastened the battens which support the roof tiles. As time went on and the decorative possibilities of this sort of roof-framing were better appreciated, the arches were spaced farther apart to expose the wood still more, and the timbering was made heavier. Also the beam soffits were placed parallel to the floor instead of to the rake of the roof. Though stripped of every vestige of furniture and showing all the signs of recent ruin, this dormitory is a noble hall through the very grandeur of its proportions.

THE LONJA, BARCELONA

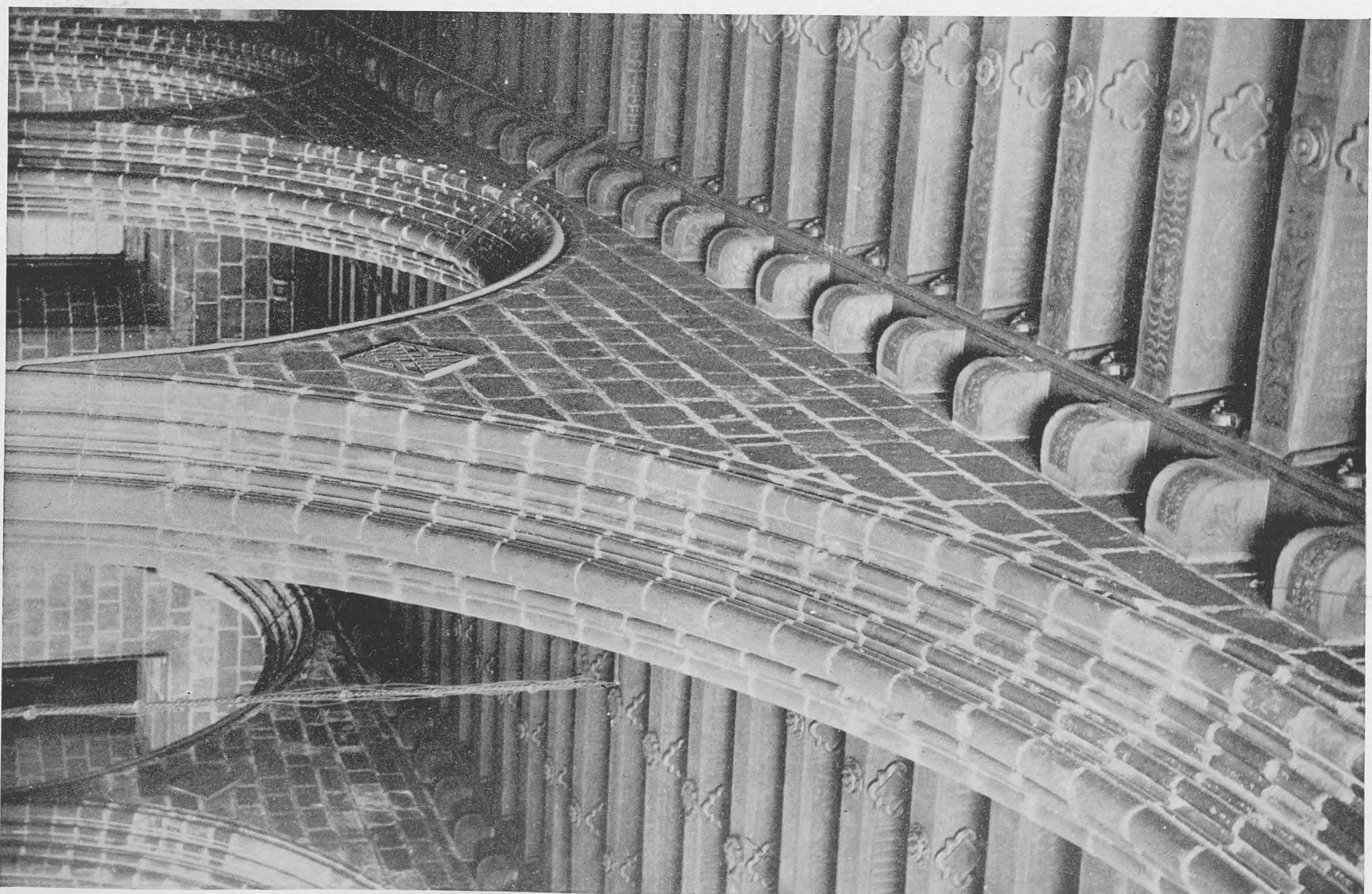
XIV CENTURY

THE *Casa Lonja*, or Exchange, was built in 1382 by Pedro IV of Aragon at a time when Aragon and Catalonia formed a separate kingdom from Castile, and Barcelona divided with Venice and Genoa the rich trade of the Mediterranean. Later, when the discovery of the new world transferred trade to the Atlantic, the great Exchange of Barcelona fell into dilapidation, but fortunately the imposing Gothic *Sala de Contrataciones* with its famous ceiling was preserved. The structure was rebuilt in the XVIII century.

The hall measures seventy-five by one hundred feet, and its longitudinal division into three aisles by stone arcades is unique. The arrangement of the beams is clearly set forth in the accompanying illustration and, also, in the drawing in *Fig. 8* of the *12mo edition*. The present painted decoration is mediocre in character, dating from the eighteenth-century restoration; but in a room so lofty its quality is hardly discernible and does not detract from the impressiveness of the hall.



NOVICES' DORMITORY, MONASTERY OF POBLET



SALA DE CONTRATACION, THE EXCHANGE, BARCELONA

PLATE XV

CHAPEL OF SANTA AGUEDA, BARCELONA

XIV CENTURY



THE Chapel of Saint Agatha, once part of the palace of the kings of Aragon, is to-day the Provincial Museum. Its wooden ceiling is the finest extant of that type which rests on transverse stone arches. The building dates from the early XIV century, and its original ceiling "made by one Bertram Riquier, carpenter," has only recently been restored.

The church consists of a nave of four bays and a five-sided apse, the latter vaulted with stone. The richly decorated work illustrated covers the whole nave. As in all of this class, construction is of the simplest. Each bay is spaced into nine panels by heavy beams extending from arch to arch, their ends embedded but slightly in the masonry and resting on wooden corbels which pass through the arch wall. The spaces between the principal members are divided by slender rafters measuring three by three inches, while the main beams are eight by twelve; the star panels are set back three-quarters of an inch, and on each side of them the strips forming a double line are half-rounds. There is no carving, except that on the face of the corbels and the slight cutting back of the gold rosette in the soffit of the principal beams.

Color scheme: As a portion of this ceiling is reproduced in color, a minute description is unnecessary. There is much variety in the coloring of each bay, but owing to the minute scale of the ornamentation this fact is hardly noticed from below; it does much, however, to enliven the scheme. The effective dog-tooth patterning in black and white on bed-molds is very characteristic of medieval ceiling decoration. On the soffits of the main beams squares, framing rosettes, alternate with oblongs framing a conventionalized oak-leaf; the rosettes are always gold, but the oak-leaf and the backgrounds vary in color. The strong white line around the leaf is another point peculiar to painted decoration of this period. The sides of the beams are much more somber in tone than the soffits, and are divided off into panels which are separated by gold rosettes. All the small rafter pieces stand out light against the intervening panels, and are ochre with bright gold patterning. Their edges and also the edges of the principal beams are painted white with blue dots, or yellow with red dots.

The chapel has a little western choir gallery reached by a stair in the thickness of the wall, which serves as an excellent vantage-point for examining the ceiling.

CEILING IN THE
CAPILLA DE SANTA AGUEDA
BARCELONA

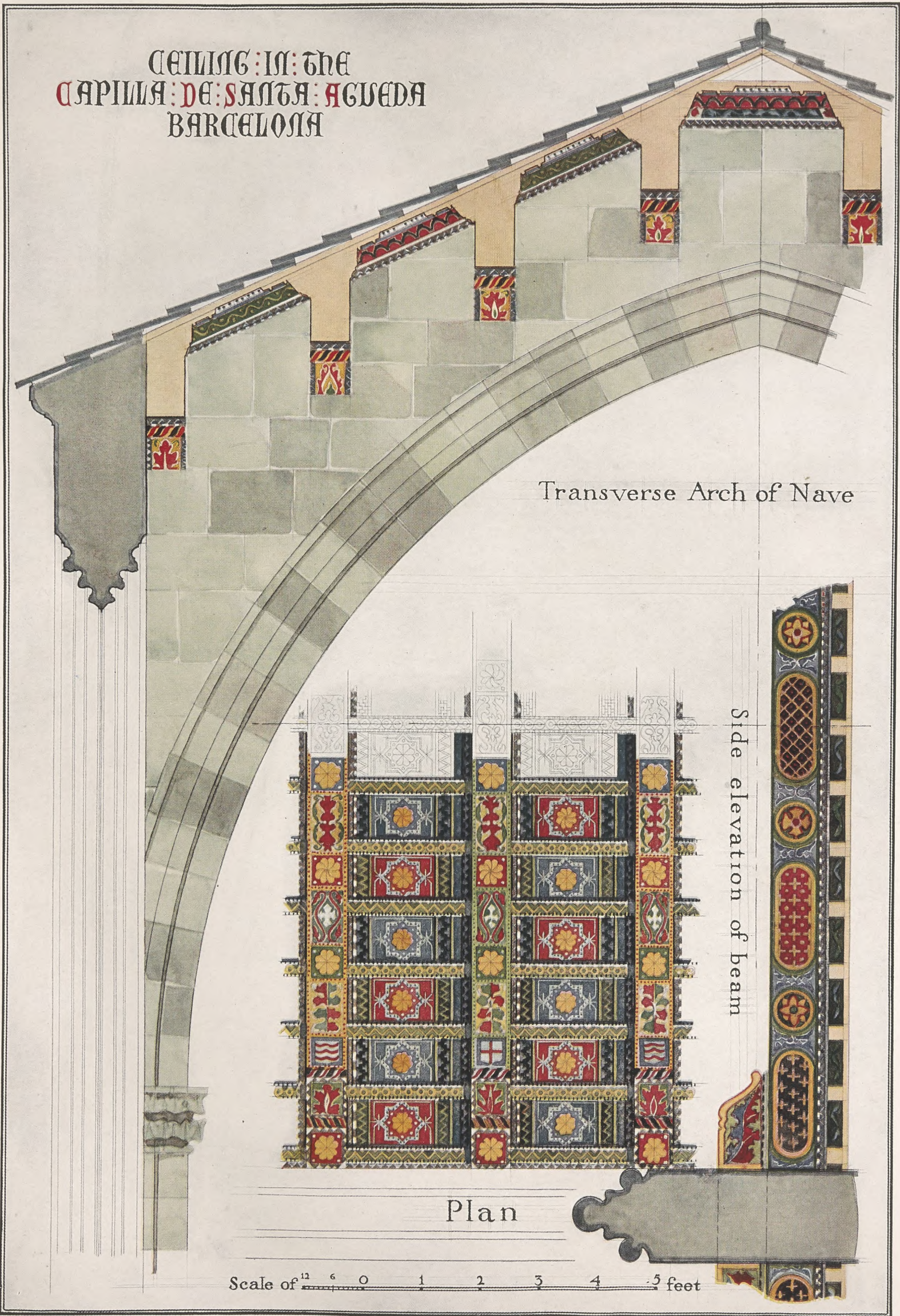


PLATE XVI

OLD HOSPITAL, VICH

XV CENTURY



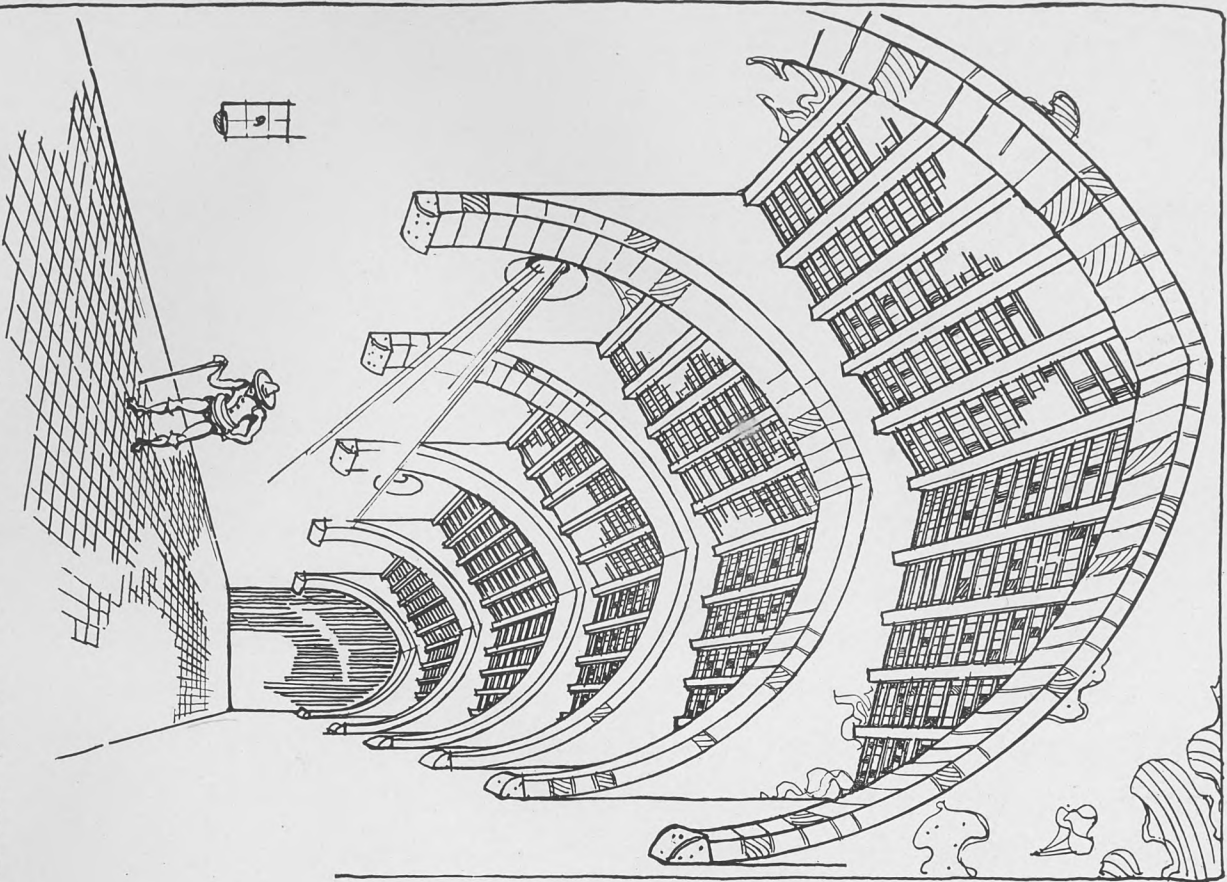
VICH, in upper Catalonia, is noted chiefly to-day for its fine Episcopal Museum founded by the late bishop in order to save at least a small part of the portable art of the region from passing out of Spain. Among the historic buildings of the town is the *Hospital Antiguo*, dating from the XV century. The nucleus of the plan is the Greek cross, the arms of which are covered uniformly by the ceiling illustrated. Its span is but eighteen feet and the distance between the transverse arches, ten feet. While there is nothing unusual in the scheme it is one that never fails to be effective in a room of good proportions. Side walls and transverse arches are whitewashed, though the voussoir rim of the latter is left the natural gray of the granite. The main cross-timbers are painted an ultramarine; the little battens, as well as the tiles they support, are white. Thus, blue timbers, gray arch rim, and red tile flooring constitute the color scheme; the rest is whitewashed. Considering the purpose of the edifice, the result is both practical and artistic.

TIMBER OVERHANG, DAROCA

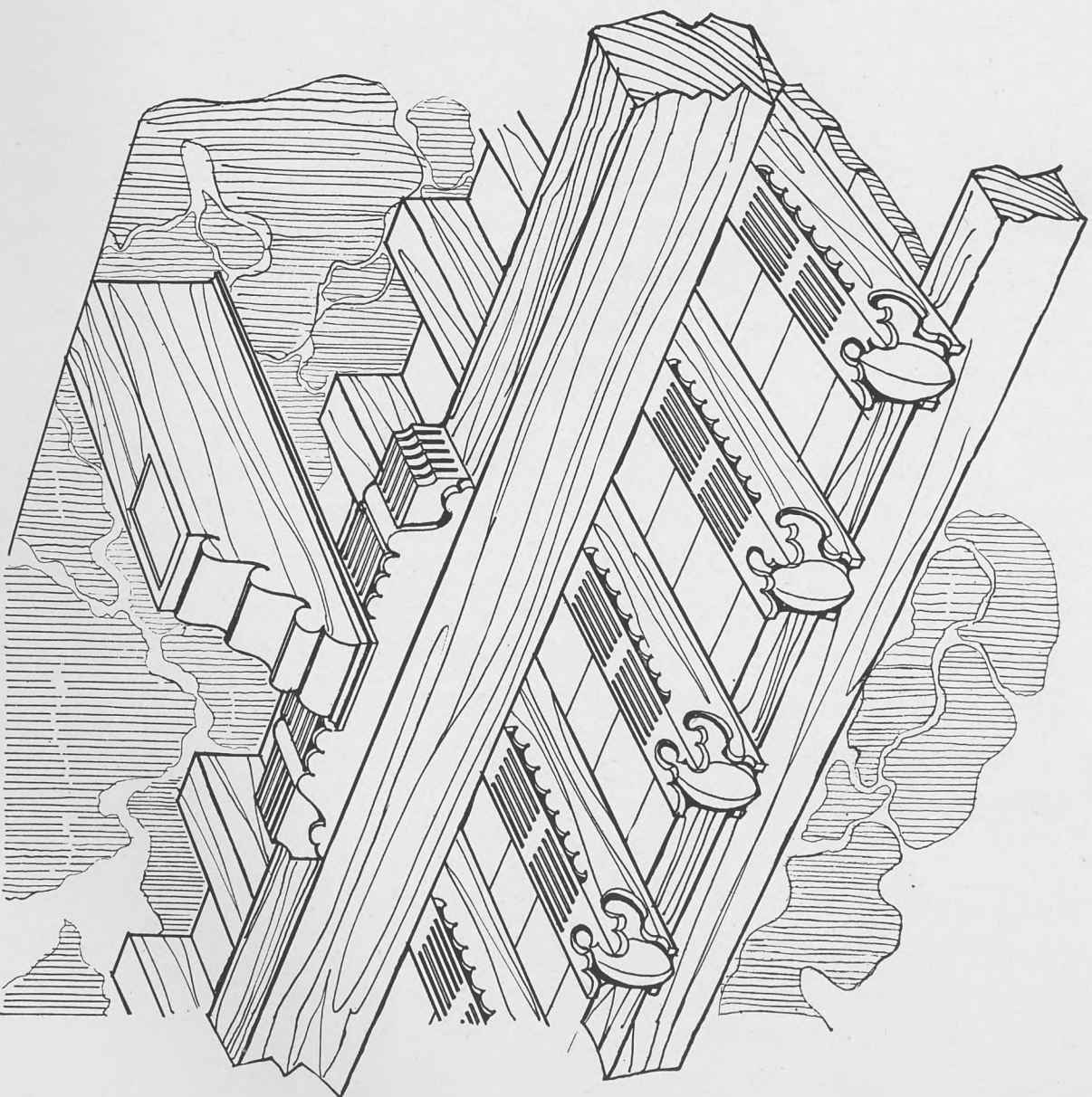
XVI CENTURY

DAROCA is a small town lying in the arid district of lower Aragon. The timbering in question forms an overhang in the so-called house of Don Juan of Austria, or to be more explicit, it creates a covered walk from the street portal to the stair. This is a very common arrangement in narrow houses where the space does not permit of the usual plan of a central patio surrounded by a covered gallery.

The example is thoroughly Aragonese; in fact the sole-piece over the wall corbel and the outlookers supporting the overhang are pure Moorish. In a less exposed spot the nose ends of the outlookers would have been painted into fantastic heads, but here they and the rest of the work are merely oiled. Daroca, like Teruel a little farther south, is of Mudéjar brick architecture and once had many fine wooden ceilings typical of the style; but whatever survived centuries of neglect was sold when the dealers began to ransack the country some twenty-five years ago.



XV century Hospital - VICH



Timber overhang: XVI century house - DAROCA

PLATE XVII

THE ROCAVERDE CASTLE, PERELADA

XV CENTURY



PERELADA, the ancestral seat of the Rocaverde family, is in upper Catalonia, close to the present border of France (the border at the time the castle was built lay far to the north). The castle and a number of dependent buildings dating from the XV to the XVIII centuries have always been maintained in good condition. The chapel, which is dated 1446, is characteristically Catalan with its single nave of wide span, in this case forty feet. The body of the church is covered with a wooden ceiling, only the polygonal apse-end being vaulted. A glance on entering shows that the work has been recently restored but, from fragments of the original still preserved in the library adjacent to the chapel, it can be seen that the restoration has been faithfully carried out. As to decoration, the scheme is purely heraldic. The original Dukes of Rocaverde were apparently as partial to the national colors and escutcheon of Catalonia as are its present-day partisans.

Structurally, the ceiling needs no explanation for it is very much in the class of *Santa Agüeda* in Barcelona, already described (see *Plate XV*). In both cases the wooden corbels pass through the stone arches, but at Perelada instead of the Gothic oak-leaf carving in the Barcelona example, the brackets are completely Eastern,—nose-shaped ends with painted faces and projecting points below.

Color scheme: This is nothing less than startling, but it is only fair to remind the reader of the dim light that pervades the chapel. What is necessarily garish in reproduction, in reality melts into a harmonious glow; then, too, the brilliancy is mitigated by the fact that soffits between beams are all painted black—not a coal black, but earthy, enlivened only by bits of white between the panels. Ceilings as vivid as this were not uncommon in the province. In the famous monastery of *San Cugat*, near Barcelona, there was a similar covering over the refectory, if we are to judge by the restoration in the museum; and in the now stripped palace of Peratallada, near Gerona, there existed until very recently one even more vivid, which was carried off to Barcelona.

Repeated to-day, Perelada would probably be considered ultra modern, like most revivals of ancient art. Compared with *Santa Agüeda*, it is lacking in sentiment, but it is doubtful if its designers aspired to anything more than a geometric scheme of intense coloration. The result they achieved is harmonious and successful.

CEILING: IN: THE
CAPILLA: CASTILLO: DE: LOS
ROCA: VERDE: PERCLADA

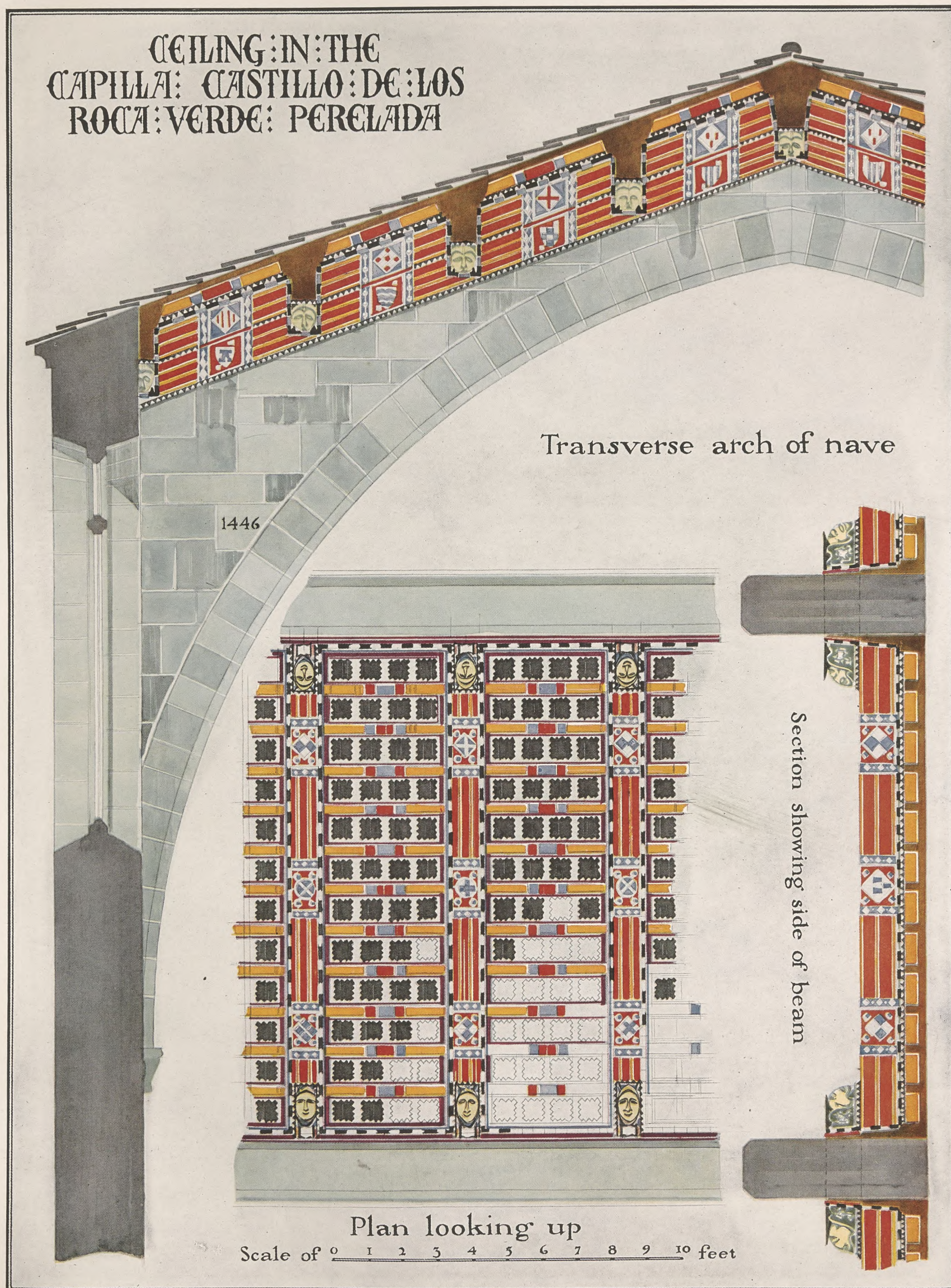
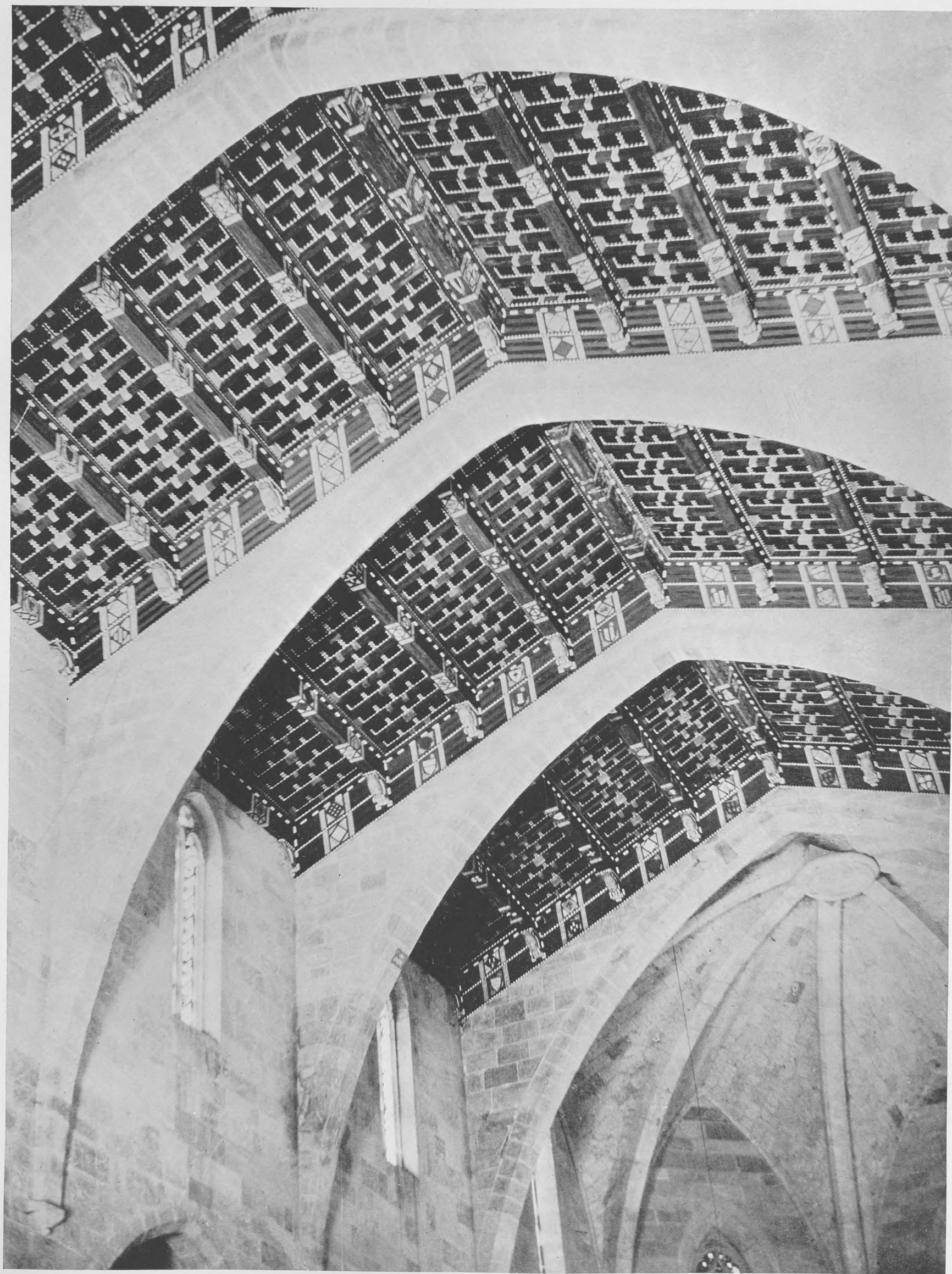


PLATE XVIII

For a detailed description of this ceiling
see text accompanying Plate XVII.



CEILING IN THE CHAPEL OF ROCAVERDE CASTLE, PERELADA

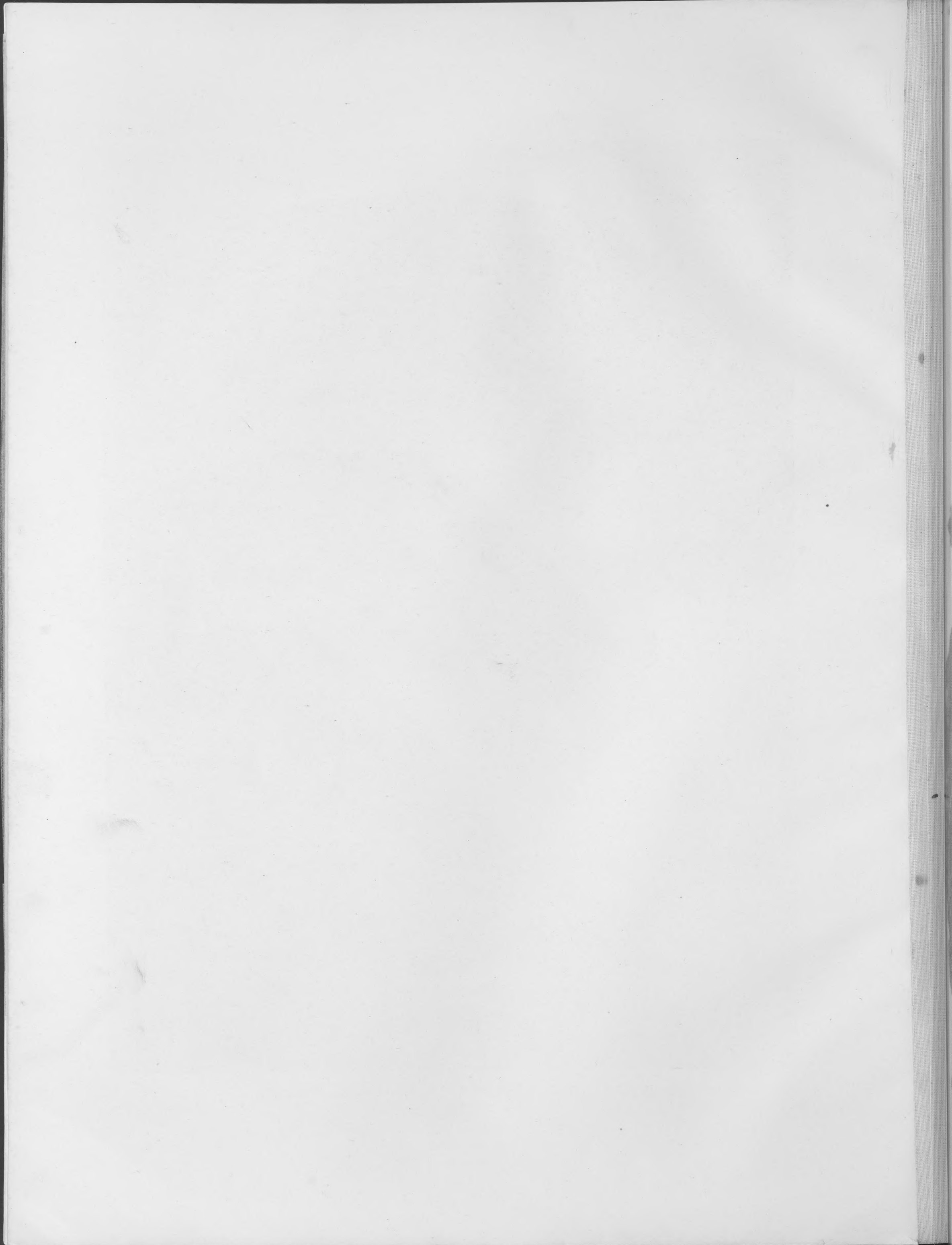


PLATE XIX

FRAGMENTS FROM THE NOW DESTROYED TOWN HALL, VALENCIA

XVI CENTURY



THE carved corbels and panels illustrated on *Plates XIX and XX* are the few fragments saved from the once famous ceiling in the *Casa de la Ciudad*, now demolished. Specimens so thoroughly Gothic in spirit are rare in a land where ceilings are of traditional Moorish carpentry and where the carving on them of figures and animals is practically non-existent. It would seem that here is an instance where some of the wealth of story-telling seen in Spanish choir stalls has crept into a ceiling. All the more surprising is it to find anything so very European in Valencia, for here all the Arab crafts were ingrained in the life of the Christian conquerors.

There is little or no information about this destroyed work except that it was Gothic in style and richly decorated. It is evident from some of the figures in the panels that at least a portion of this decoration was carried out in *estofado*, that is, in imitation of rich gold-threaded stuffs. This was an art much practiced in Spain in connection with polychrome wood-carving, and consisted of first covering the object with gold then painting it and afterwards scraping through the color to bring out the gold. The corbels are undecorated, a combination of carving in the round and in charming flat relief. That in relief shows signs of latent Renaissance, but appears to have been inspired by fabrics rather than the usual architectural sources. In the abaci of the corbels are seen little processions of animals worming their way along in much the fashion seen in the stone capitals of Romanesque work.

It is said that the great Renaissance sculptor of Aragon, Damián Forment, who was born in Valencia, began his career as a Gothicism, and carved the prows of galleys for Valencian merchants, saints for the clergy, and indeed whatever came his way in that line. Some searcher in the city's archives may yet discover that Forment was the author of the fragments here shown.



PLATE XIX



PHOTOGRAPHS BY ADOLFO MAS, BARCELONA

CARVED CEILING CORBELS FROM THE XVI-CENTURY TOWN HALL, VALENCIA

PLATE XX

For a detailed description of this ceiling
see text accompanying Plate XIX.



PHOTOGRAPHS BY ADOLFO MAS, BARCELONA

CARVED CEILING PANELS FROM THE XVI-CENTURY TOWN HALL, VALENCIA

PLATE XXI

ALJAFERIA OR MOORISH CASTLE, ZARAGOZA

LATE XV CENTURY



NE of the great monuments left by the Moors in Spain was this castle, but during the long siege by the French in 1809 it was almost entirely destroyed. It is supposed to have been the prison of the hero of Verdi's opera, *Il Trovatore*.

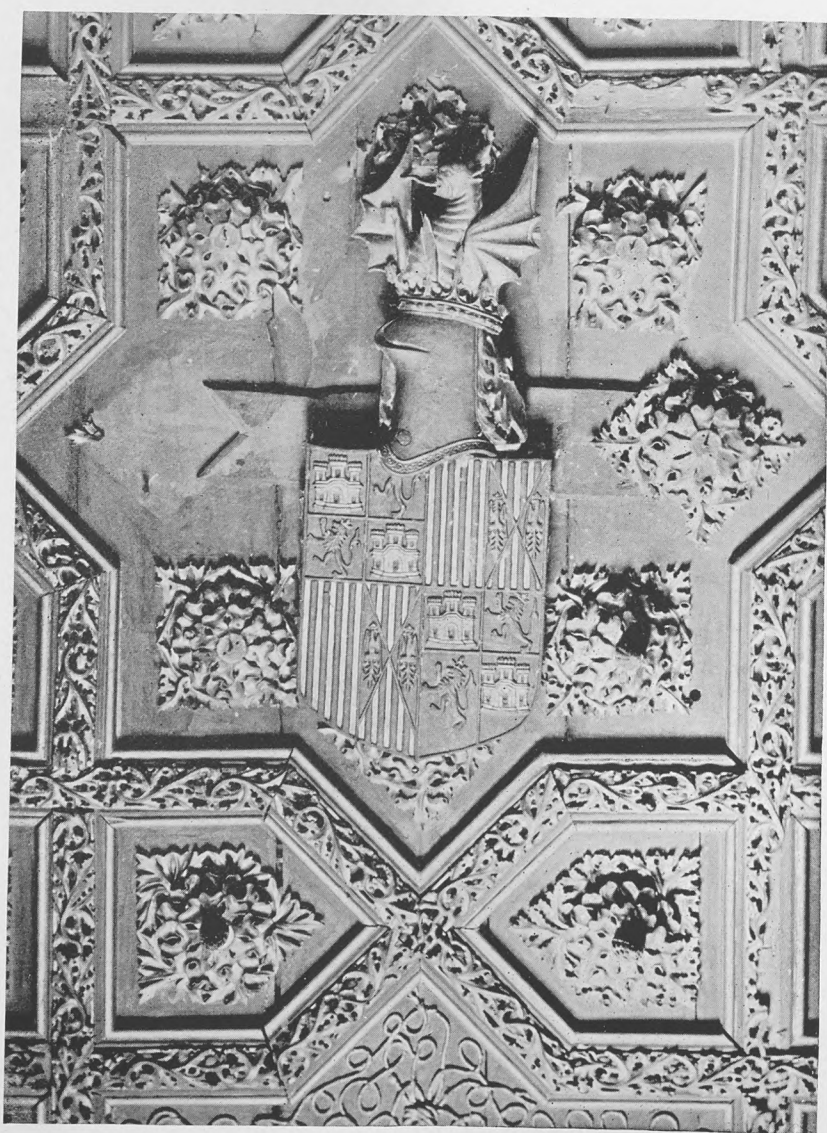
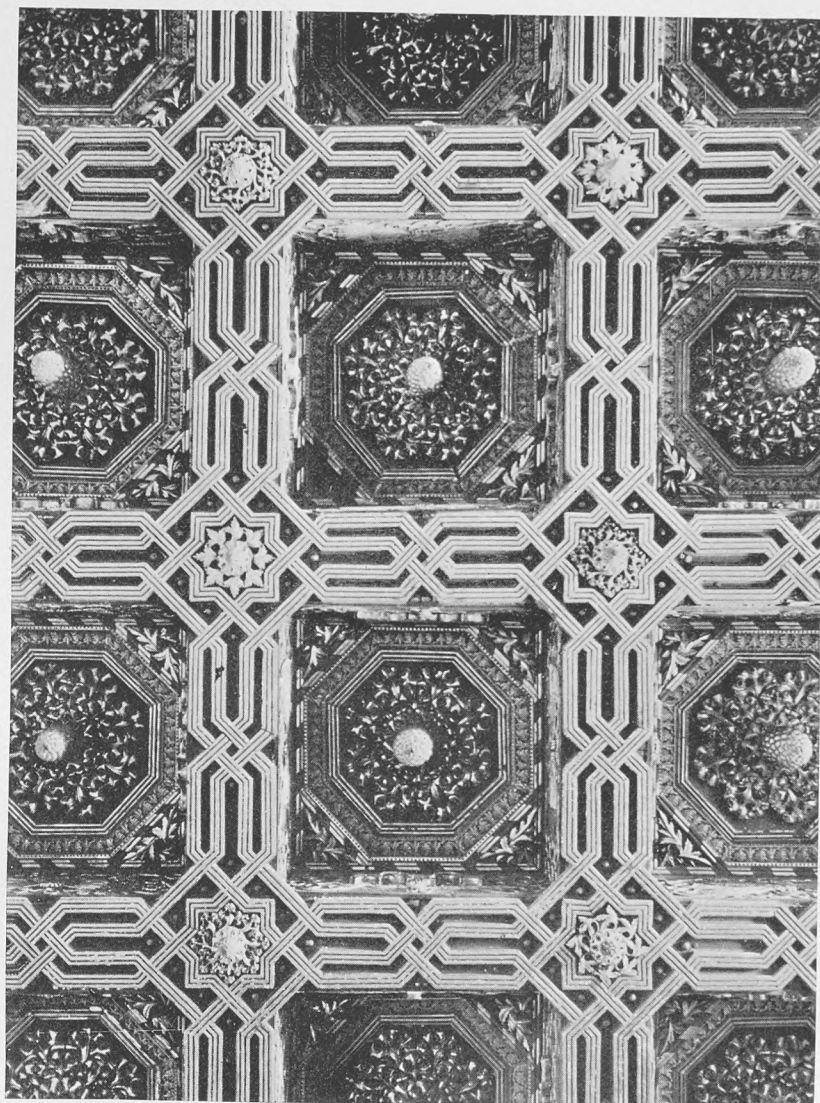
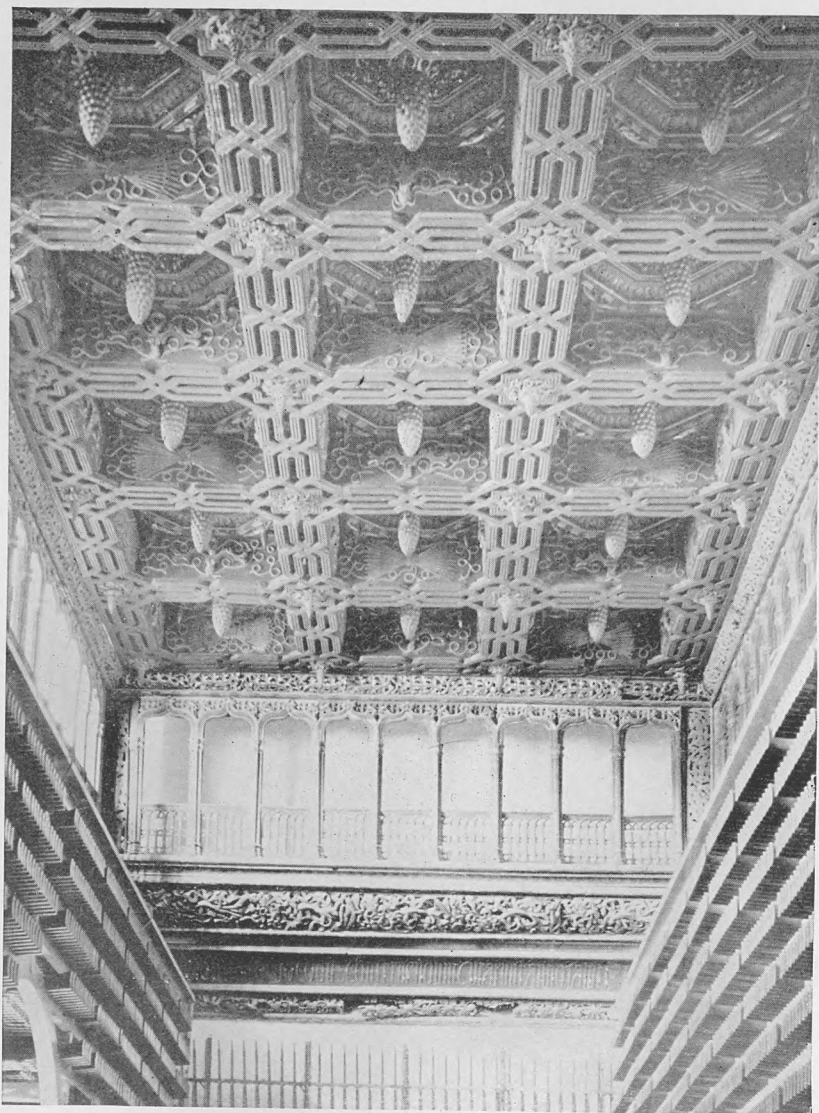
The splendid ceilings, still intact, date from the time of Ferdinand and Isabella who designated the building as a royal residence. The series is important in the development of Spanish ceilings as it presents the rare combination of Moorish and Gothic. Three are illustrated—that over the throne room (two views), that over the *bureau* of Ferdinand, and that over the chamber of Saint Isabel.

The throne room measures twenty-four by sixty-five feet and is divided by massive beams into thirty coffers, each featured in the center by a rosette and pendant pineapple. The beams are unmolded, but strips nailed to the soffit form the typical Moorish enlacement; on the sides are carved the arrows and yoke, emblems of the Catholic Sovereigns. Around the room extends an open gallery richly carved in Gothic fashion, and of a lightness that is in marked contrast to the ceiling which it appears to support; in reality, the beams pass beyond and are embedded in the masonry.

Of unique composition in Spanish work is the ceiling of the cabinet of King Ferdinand. Instead of being a repetition of similar units, it is composed around a central panel framing the blazon of Spain. The heraldic motif, so ubiquitous in other European ceilings, is rare in Spain; a fact to be explained on the grounds that ceiling-building was a Moorish tradition, that the actual carpenters were Moors, in whose art the escutcheon played no part. The presence of the motif in this instance is attributable to some Flemish designer employed on the royal works. It may be recalled that these same sovereigns favored the Flemings, commissioning Juan Guas to build their proposed mausoleum, *San Juan de los Reyes* in Toledo, in florid German Gothic.

In the chamber where Saint Isabel was born we have a series of irregular panels based on the Moorish star pattern. In the panels appear the insignia of the sovereigns and their motto *TANTO MONTA*. The ceiling is supported on a frieze, the upper part of which consists of a richly carved band of vine and grapes, and the lower, of a gilded inscription on a green ground.

Color scheme for the two small ceilings: Panel background, a rich dark green, with dividing ribs treated in red, green, and gold. The heraldic devices of the Catholic Sovereigns are in gold, and the large blazon of Spain in red, gold, and black.



CEILINGS IN THE ALJAFERIA OR MOORISH CASTLE, ZARAGOZA

FROM THE SABA CAPITULUM

PLATE XXII

TO THE SABA CAPITULUM

the following is a list of the names of the members of the Saba Capitulum who were present at the meeting held on the 15th of the month of June, 1885, at the residence of the Rev. Mr. [illegible] in the city of [illegible].

ANTEROOM TO THE SALA CAPITULAR, TOLEDO CATHEDRAL

XVI CENTURY



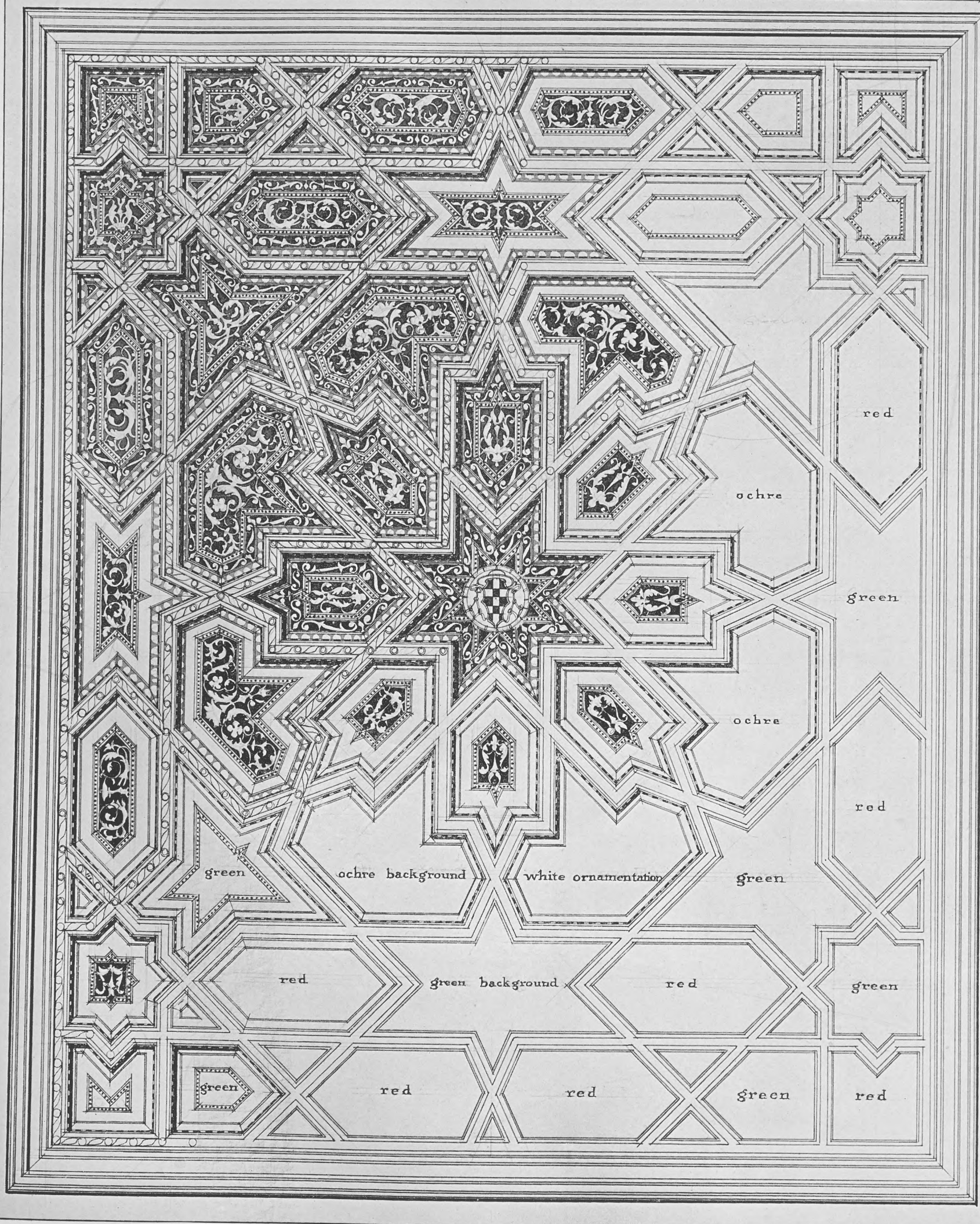
FOR the study of ceiling-building, Toledo may be considered the most important site outside of Seville and Granada. It is significant that all three cities in their day were great centers of Moorish civilization. Most famous of Toledan examples, and the finest in point of Renaissance decoration, are those covering the magnificent chapter-room of the cathedral and its anteroom (*Plates XXXVIII and XXXIX*). The latter, which is less sumptuous, as is proper, connects directly with the ambulatory aisle of the church. It is a comparatively small room measuring twenty-five by twenty-six feet.

The basis of the entire ceiling design is a central star pattern from which radiate panels of various shapes. The complete pattern is contained within a square and to make up the difference between the width and the length of the room a wall panel is inserted at each end. In the center of the star itself, at minute scale, is the blazon of Cardinal Cisneros, composed of alternate black and gold squares. Beams are square in section, with a soffit four and a half inches wide. The panels have a uniform depth of seven inches.

Color scheme: In considering the decoration of this and other important examples one must keep in mind Spain's rapid strides in acquiring national wealth during the sixteenth century; above all, how the silver and gold nuggets kept pouring in from the new world. That the church or the various municipalities should have made lavish display of gold in the erection of a monument was natural, and no feature lent itself more readily to the purpose than a wooden ceiling. The one in question is richly decorated in gold and color, the former dominating. The beams forming the pattern are gilded, but have a narrow soffit panel painted green, accentuated at intervals by gilded buttons between which runs a twisted ribbon in white. There is practically no carving whatever, such bed-molds as it was thought necessary to enliven have a painted leaf pattern. All the panels are filled with Renaissance scrolls and figures beautifully drawn and painted. Those surrounding the central motif have an ochre background with the patterning carried out in white and green, while the remainder have alternate red and green backgrounds with the design carried out in white and green as in the central panels. The actual panel has a set-back of three-quarters of an inch, and the reveal, which is cut at an angle, is painted white with red or green dots, according to the color of the panel back. The entire ceiling is supported on an

CEILING TO THE VESTIBULE OF THE CHAPTER ROOM
TOLEDO CATHEDRAL

21'-0"



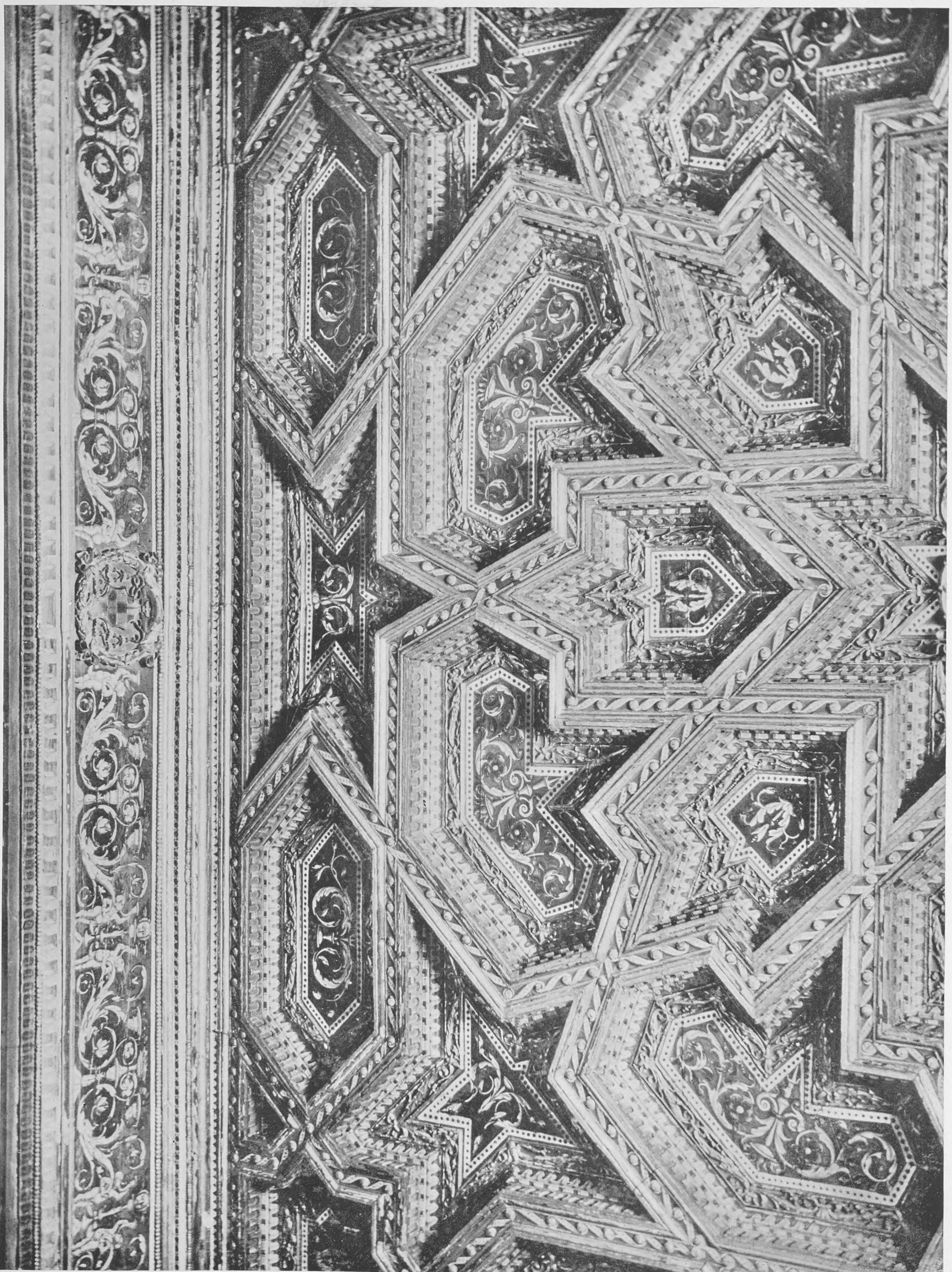
1871

PLATE XXIII

(Concluded from page 86.)

entablature with a gilded cornice and architrave and richly painted frieze, all devoid of carving. The frieze background is dark red in color with the rinceau decoration painted in pearl gray, with green and blue markings. In the absence of carving and general architectonic embellishment, this ceiling and that of the adjoining chapter-room may be accepted as pure examples of the decorator's skill rather than an achievement of the architect.

The anteroom ceiling dates from 1511. The Conde de Cedilla, an authority on Toledan matters, attributes its designing to Pedro de Arenas and the execution to Francisco de Lara. This carpenter, Arenas, must not be confused with the author of *Carpintería de lo Blanco* who worked in Seville a century later. In the same apartment is some beautiful wood-carving in the shape of a pair of wardrobes in pearwood,—that on the left signed by Gregorio Pardo, 1549; in addition there is a rich example of Mudéjar art in the portal to the chapter-room. Its opening is framed in carved *yesería* decorated in polychrome, while the doors, known to be by Diego Copin, a Dutchman, are charmingly carved in Renaissance. These accessories along with the ceiling described makes this a fitting approach to the superb chapter-room beyond.



DETAIL FROM THE ANTEROOM TO THE SALA CAPITULAR, TOLEDO CATHEDRAL

PLATE XXIV

THE ALCAZAR, SEVILLE

XV CENTURY



VER since the capture of the city by Ferdinand the Saint in 1248, the Alcázar of Seville has been the occasional residence of the sovereigns of Spain. It was completely rebuilt in the XIV century by Peter the Cruel and underwent numerous alterations and additions at the hands of succeeding monarchs, especially the Emperor Charles V, who was married here to Isabel of Portugal. In 1762 it was swept by a conflagration and lay gutted until its final restoration in 1855-1889. Naturally the wooden ceilings were the worse sufferers from the fire; still several fine examples dating from the late XV and early XVI centuries are preserved free from excessive restoration.

The two ceilings selected for illustration are those covering the dormitory of Isabel the Catholic, seen on the accompanying plate, and the sumptuous wooden dome covering the famous Hall of the Ambassadors (*Plate XXXV*). Both are the product of Moorish carpenters. That of the dormitory of Isabel is a typical flat *lacería*, or interlacing, pattern. Only in the frieze is there any evidence that it was built under Christian orders,—the blazon of Spain surmounted by the single-headed eagle of Isabel, and the yoke, arrows, and motto of the royal pair.

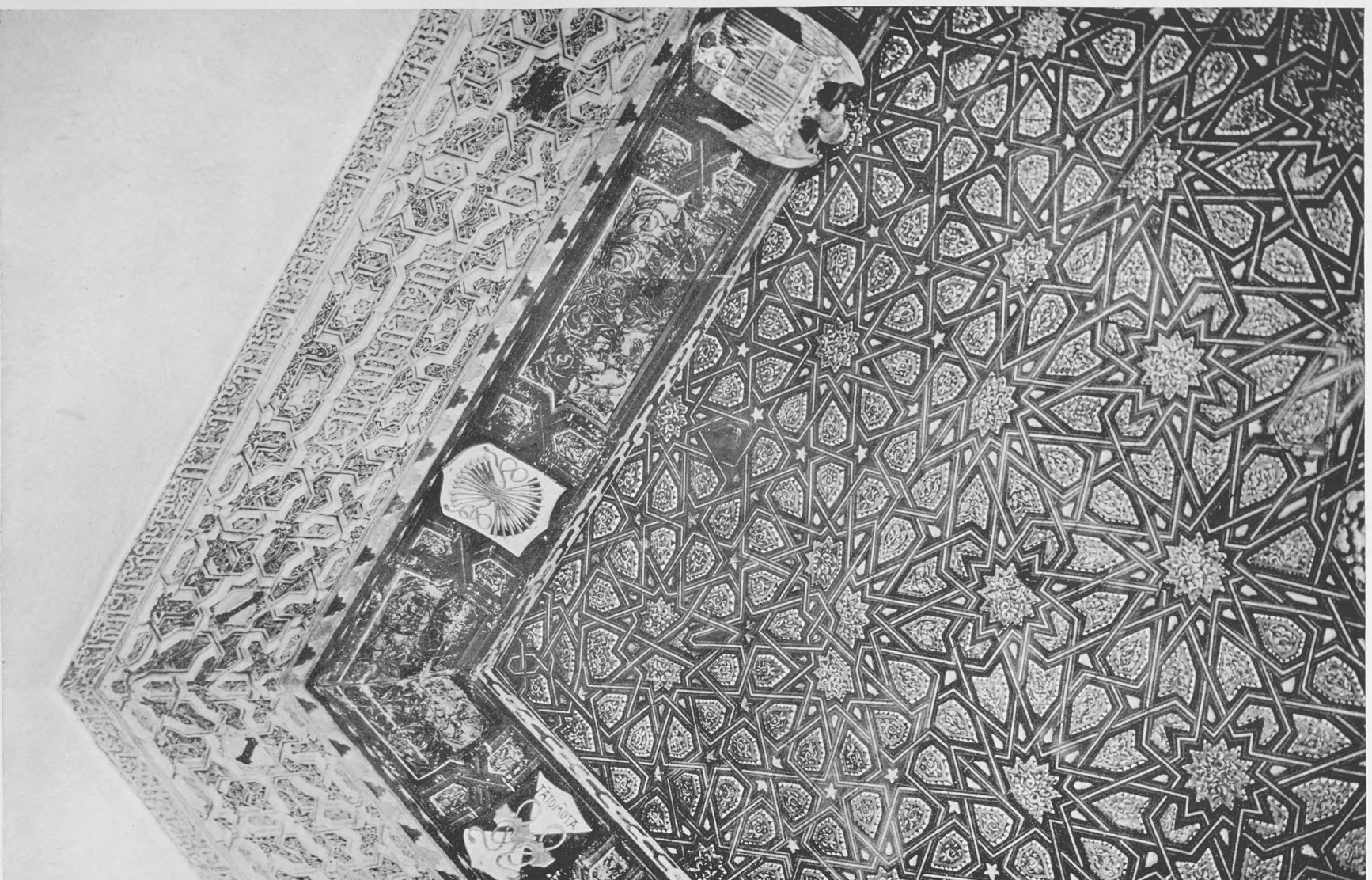
Color scheme: The background is oiled brown. Black and white scoring emphasizes the strips. The ornamental fill of the panels is gilded, and the frieze is decorated in red, blue, and gold, while the shields are white.

CASA DE PILATOS, SEVILLE

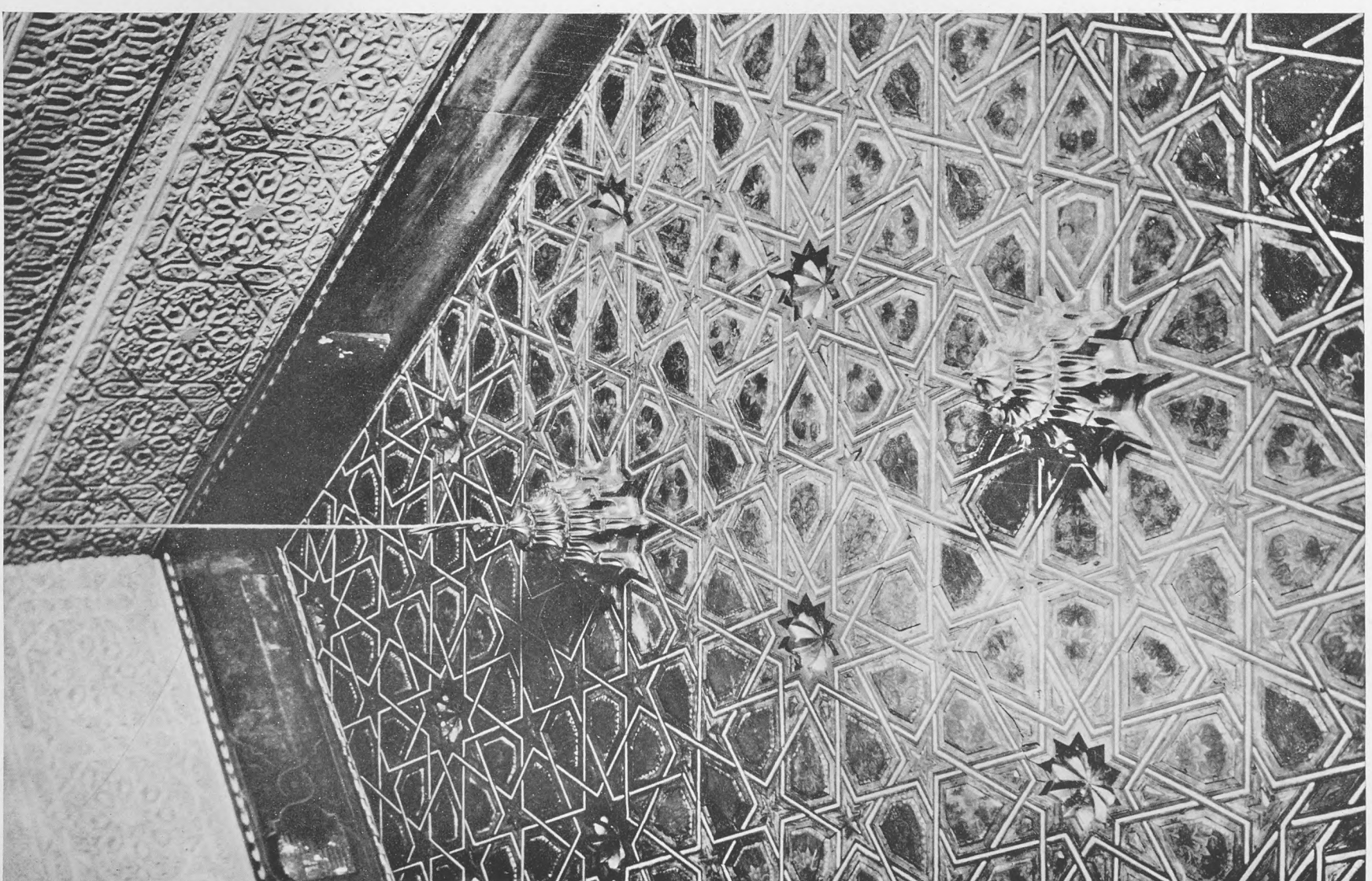
XVI CENTURY

THIS Sevillian house, exhibiting a remarkable collection of Renaissance and Moorish art, is described in connection with the beamed ceiling seen in *Plate X*. The present example covers a little cabinet of secondary importance. Like the ceiling shown on the same plate its Moorish *lacería* is attached to concealed beams. The basic principle of the design is the ten-pointed star. From the gilded pendants were hung the richly worked eastern lamps which served to light the apartment.

Color scheme: The natural wood serves as a background. All interlacing strips are scored in black and white, and the floral motif in the panels is painted red and white on a black field. The frieze-board is black with a painted patterning, and the blazons are black, green, and gold. This ceiling is a good specimen of the flat type which relies for its effectiveness solely on the inherent individuality of the material plus a little color.



CEILING IN THE ALCAZAR OF SEVILLE



CEILING IN THE CASA DE PILATOS, SEVILLE

PLATE XXV

CONVENT OF SAN ANTONIO EL REAL, SEGOVIA

XV CENTURY



At the extreme end of the town adjacent to the Roman aqueduct lies the convent church of Saint Anthony. While of little importance architecturally, it contains some fine old ceilings. That over the north aisle is flat beamed, beautifully decorated in color, but so poorly lighted that reproduction is impossible.

Seen to better advantage is the sumptuous covering to the apsidal end of the church, here illustrated. Of Gothic and Moorish mixture, it dates from the late XV century. Rectangular in plan it has canted corners, hipped ends, with the eight sides rising to a truncating panel. In this panel are three groups of pendants from which the altar lights are suspended. Each group consists of one principal and eight small pendants composed around it.

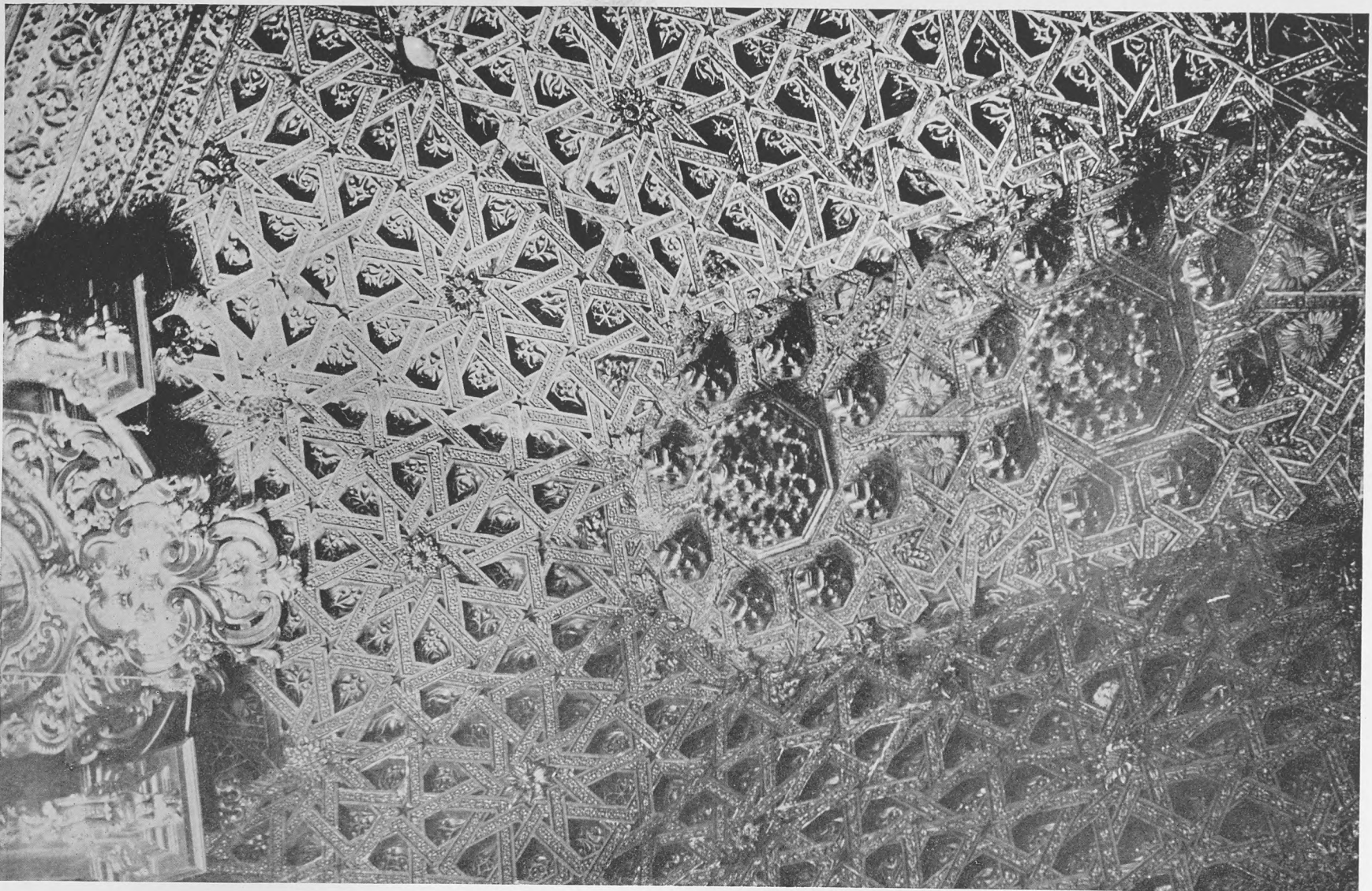
Color scheme: This is mainly burnished gold with peacock green in the panel backgrounds and in the frieze. Additional color is introduced in the projecting blazons at the sides and corners. Under the carved wooden frieze is a painted one,—huge Gothic letters in blue and silver.

CHURCH OF EL ESPIRITU SANTO, SALAMANCA

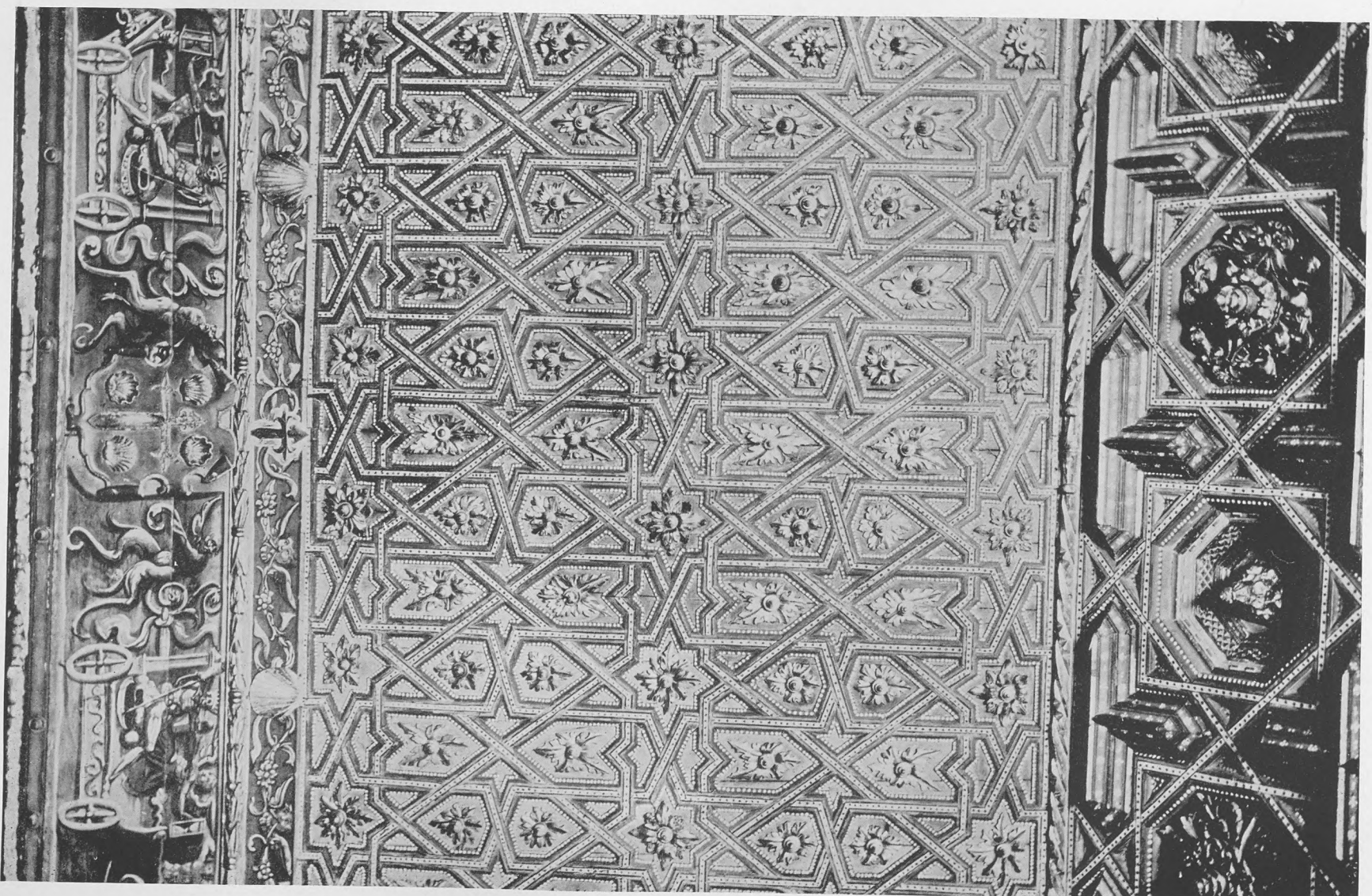
XVI CENTURY

THIS late Gothic church belonged to the Order of St. John, and its portal, added in 1541, is a well-known bit of Salmantine Plateresque. Though ruinous, a portion still serves as a parish church. The example illustrated here is found over the *coro*. Three-plane in section, it is not to be confounded with a three-planed ceiling of truss construction. Here the flat beams supporting the central panel extend from wall to wall, and the inclined sides are attached to diagonal braces.

Color scheme: The panels of the central plane are painted in royal blue and gold, with the concentric octagons surrounding the gold pendants in blue, red, gold, and white. The background of the inclined sides shown in the illustration is treated in the same deep blue; *lacería* strips are gilded and outlined with alternating blue and white, and red and white dots. The gilded leaves are separately carved and attached with gilded nails. Of the three bands in the frieze, the top is red with a scroll of gray and white, and alternating pilgrim shells and sword of the Templars in gold. The main band is deep blue with applied motifs in gray, white, and flesh color. The blazons are treated in brilliant red and gold. In the frieze are the escutcheons of two Portuguese *infantas*, or princesses, who were *comendadoras* of the Order.



CEILING IN THE CHURCH OF SAN ANTONIO EL REAL, SEGOVIA



CEILING IN THE CHURCH OF EL ESPÍRITU SANTO, SALAMANCA



UNIVERSITY OF SALAMANCA

XVI CENTURY



HE ceiling illustrated covers the lower walk of the main patio of the famous university. The buildings having long remained unworthy of the great renown which the university attained in the Middle Ages, the Catholic Sovereigns, Ferdinand and Isabella, ordered a general embellishment. This order was not immediately executed, nor was it ever applied beyond the main portal, patio, and stairway. On all four sides of the patio the ceilings are remarkable for their structural simplicity. They can be described roughly as consisting of flat boarding to which battens have been attached, so as to create long panels. These battens, an inch and a half thick by five wide, are notched along the edge at spaced intervals. Variety of depth in the soffit is secured by cutting the panel center back half an inch, the edge of the reveal being chamfered and decorated.

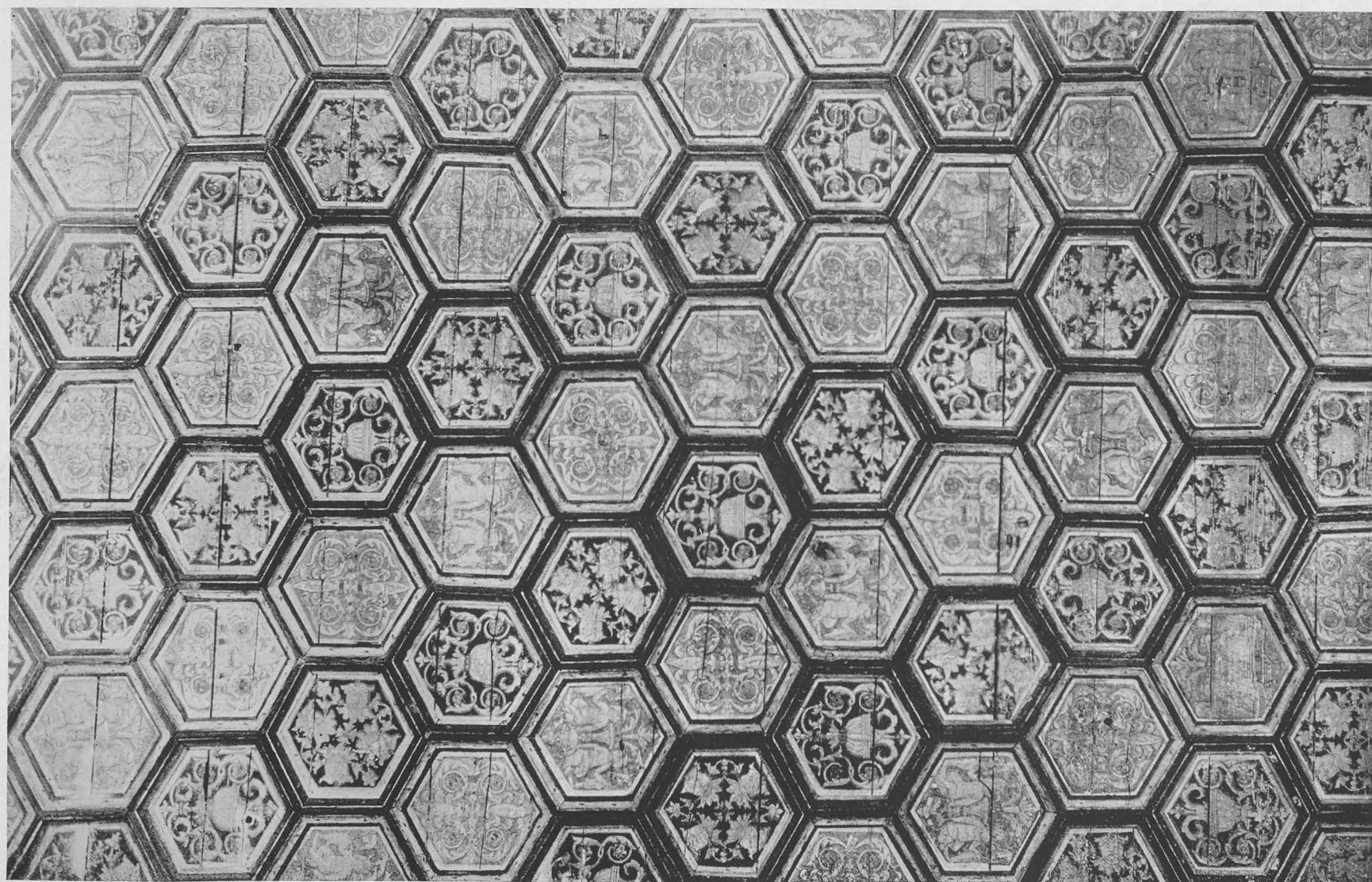
Color scheme: The battens are painted an earthy ochre, their vertical edges black with white dots. The principal panels are white, rosettes and other markings of the soffit are gilded, and the chamfered edge is painted black with white dots. The little square panels extending along the wall and down the center have alternate green, red, and white backgrounds, but the rosette is always gold. A simpler method of obtaining a supremely decorative ceiling would be hard to imagine.

PALACE OF THE DUKES OF ALVA, SEVILLE

XVI CENTURY

THIS Sevillian palace, popularly called the *Casa de las Dueñas*, has been described in connection with *Plates XII and XXXIII*. Among its many beautiful wooden ceilings is the unpretentious one shown here, covering the walk of one of the small secondary patios. It is only six feet wide and extends around three sides of the court. Like the Salamanca illustration, it is of the concealed-beam type; the boarding nailed directly to the underside of the beams, and the panel molds tacked to the boards, which are merely butt-jointed and none too well. Still the decorative quality in no way suffers.

Color scheme: This, as simple as the construction, is carried out in two colors,—silver-gray on earthy black. The panel grounds alternate between the two; where black, the applied decoration is gray, and *vice versa*. As mentioned before, this combination of black and gray for ceiling treatment is very Andalusian and, in conjunction with the white walls and lively tile pavement, very effective.



PATIO CEILING, UNIVERSITY OF SALAMANCA
PATIO CEILING, PALACE OF THE DUKES OF ALVA, SEVILLE

THE UNIVERSITY OF CHICAGO
LIBRARY

PLATE XXVII

CHAPIZ HOUSE, GRANADA

XVI CENTURY



BUILT in the XVI century by two *Moriscos* (baptized Moors), this house was later confiscated from them. It is now a tenement, the fate of many an old palace in Spain, and through the principal salon passes a huge chimney from a bakery below. Aside from this hole cut through the timbering, the ceiling here illustrated is in good condition.

A framing diagram of it is given in *Plate XXVIII*. Of the three-plane type, it has hipped ends and coupled tie-pieces, with additional tie-pieces set diagonally in each corner and resting, like the transverse, on beautifully carved corbels. To judge from a few remaining patches of ornament, the truncating panel was once filled with elaborate cabinet-work. From the modern point of view the disappearance of this part is not to be regretted, for the unadorned continuity of the rafters is very dignified. The only other attempt at embellishment is the simple and effective scoring of the rafter soffits.

The entire work is of reddish pine left undecorated.

HOUSE OF LUIS FERNANDEZ DE CORDOVA, GRANADA

XVI CENTURY

IN a frieze extending around the room under the ceiling here illustrated appear the names *LUDOVICUS* and *FRANCESCA*, and the date, 1592. These were the grandson and daughter of Ferdinand's ill-requited general, Gonsalvo de Córdoba, *El Gran Capitán*. The palace having degenerated into a storehouse for the street-cleaning department, its fine stair with domed and paneled ceiling was long ago ripped out and sold. In some of the smaller rooms may still be seen beautiful bits of ceiling and stucco friezes, but all falling to pieces.

The covering to the principal salon is of the three-plane type, hipped at the corners, and with shallow panels between the rafters. By the simple device of scoring the face of the rafters, considerable refinement is imparted to what would be, otherwise, merely dimensioned timber.

Originally this ceiling was undoubtedly left in the natural wood, but it is now painted a dull ochre. The only color is that of the Latin inscription on the frieze board. This interesting example is doomed, for the house is decaying rapidly and the rain runs unchecked through the gaping roof.



CEILING IN THE CASA CHAPIZ, GRANADA
CEILING IN THE HOUSE OF LUIS FERNANDEZ DE CORDOVA, GRANADA

THE UNIVERSITY OF CHICAGO
LIBRARY OF THE DIVISION OF THE PHYSICAL SCIENCES

PLATE XXVIII

CHURCH OF SAN MILLAN, SEGOVIA

XIII CENTURY



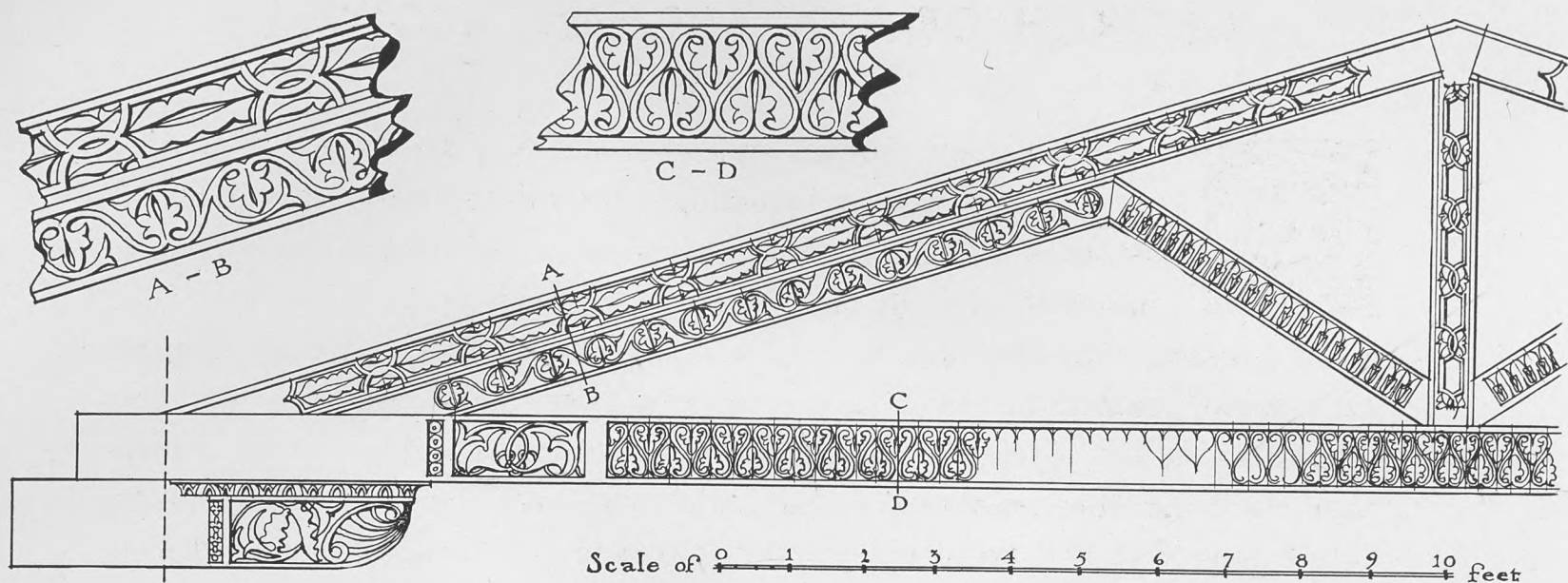
OF Segovia's many Romanesque churches, *San Millán* (S. Emilianus), is one of the most interesting. Its vaulted nave, although old, postdates the main fabric by several centuries. Don Vicente Lampérez says, in his *Arquitectura cristiana española*, Vol. I, p. 503, "I believe that the nave and aisles of this church were originally covered with wood, framed up with tie-pieces, king-post, and ridge-pole over the central nave, and a lean-to over the lower side aisles." He further states that the fragments preserved in the little room under the organ loft probably belonged to this primitive framing. It is one of these, a truss redrawn from *Monumentos arquitectónicos de España*, that is given opposite.

The wood used was from the royal pine woods of Valsáin, near Segovia. The carving is flat, being cut straight back to a second plane. The little motifs are frequent enough in Mohammedan carving, and can be found on the XI century boards from the Moorish *Aljafería* of Zaragoza, now in the museum at Madrid; and, again, in bits of the primitive covering of the mosque of Córdoba. In fact, not only the themes, but also the carving in two planes was characteristic of Moorish woodwork before interlacings became the vogue. The Segovia fragments show signs of painting in tempera—red and sienna on a black ground.

FRAMING DIAGRAMS, TWO CEILINGS IN GRANADA

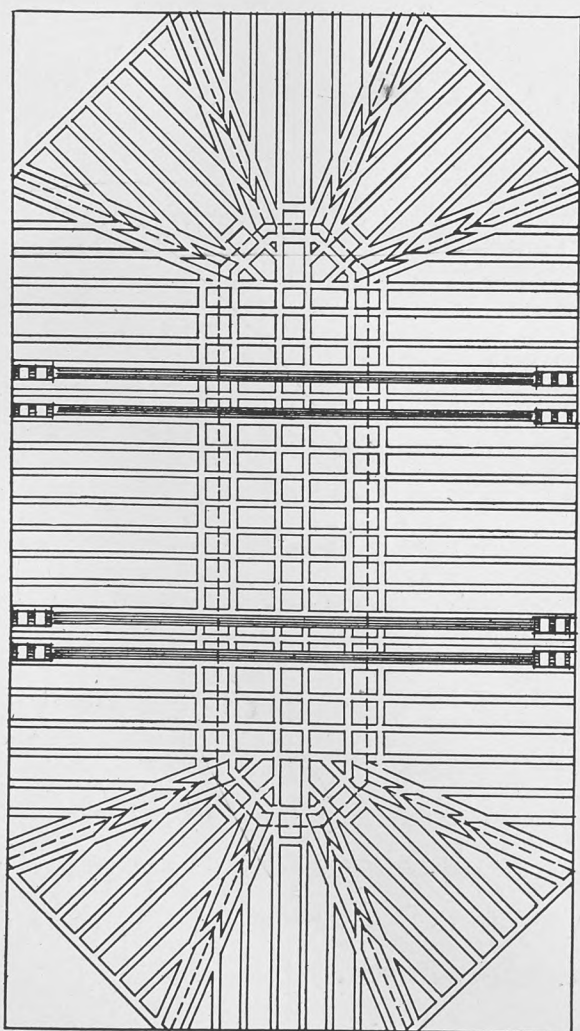
THE first of these framing plans explains the ceiling of the old municipal building, *Plate XXIX*; the second, of the Chápiz house, *Plate XXVII*. Both are typical examples of Moorish exposed roof construction. The ceilings are about the same size and shape, but the rectangularity of the first is modified into a semi-hexagon at the ends, with coupled hip-rafters at the intersection of the planes. In order to avoid confusion in reading the drawings, all interlacings and cross-bridging have been omitted. How elaborately this simple Moorish ceiling was decorated on falling into Christian hands may be seen by referring to *Plate XXIX*.

Considerably more simple is the building up of the example in the Chápiz house. It is hipped at the corners with double rafters which, instead of running up to a ridge, are intercepted by a flat truncating panel. The whole is held in by coupled tie-beams. A feature typical of all ceilings of this simple sort is the diagonal piece across each corner; while this stiffens the frame, it was more likely introduced to break up the rectangularity.

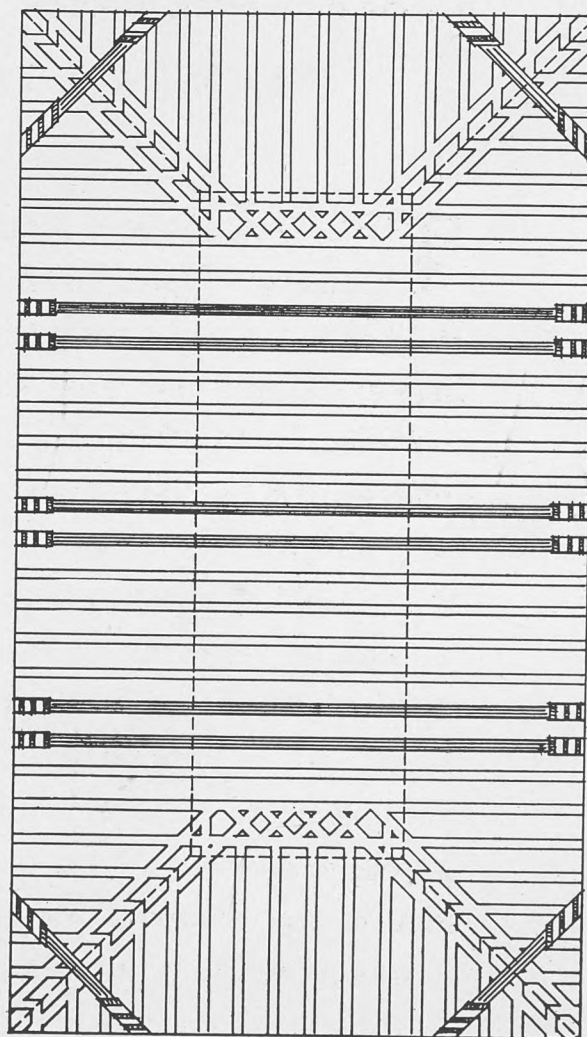


XIII-century Truss from Church of San Millán
Segovia

Ayuntamiento Antiguo, Granada



Casa Chapiz, Granada



FRAMING
DIAGRAMS

PLATE XXIX

OLD TOWN HALL, GRANADA

XV CENTURY

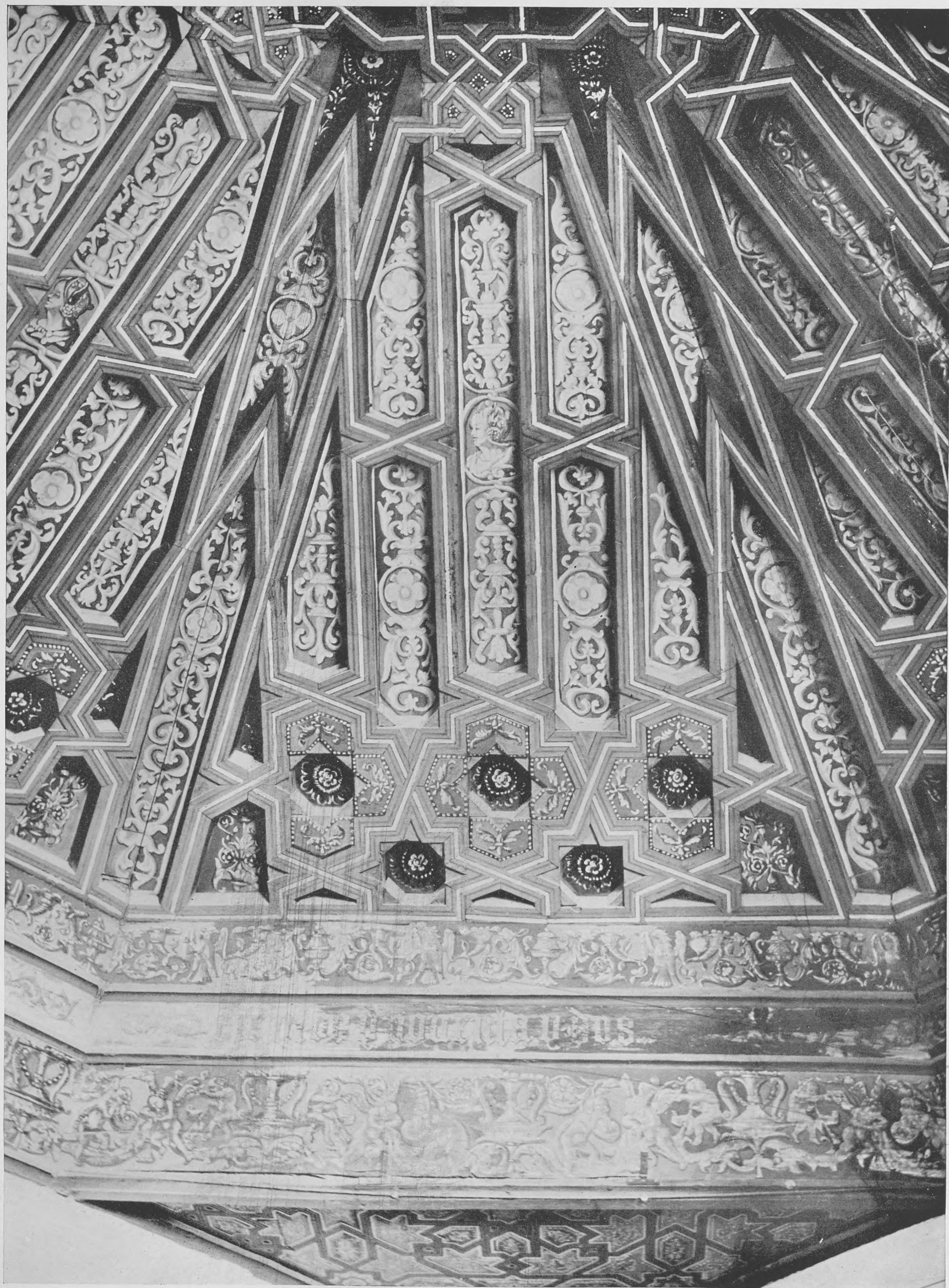


HIS historic building, known as the *Casa del Cabildo Antiguo*, because it served as town hall from 1500 to 1851, was built originally as the seat of the Moorish university of Granada. It was used for a time as the residence of Ferdinand and Isabella after they reconquered the city. In the XVIII century its exterior was submitted to a wild polychrome treatment, and much of the fine interior was then demolished. Fortunately the ceiling here shown escaped injury. At present the building serves as the warehouse for a dry-goods merchant.

This example is particularly interesting because it is a combination of Moorish construction of the XV century, or earlier, and Renaissance decoration of the XVI century. The room measures twenty-four by forty-four feet. The ceiling, three-plane in section with coupled tie-pieces, is semi-hexagonal in plan at each end, the planes rising to a hip and terminating in a panel of *lacería*. Its framing diagram is shown on *Plate XXVIII*. As the entire frieze is of later date, added most likely when the Renaissance decoration was undertaken, it would not be surprising if behind it still existed the original Moorish canted corner. The present boxing out of the corners is most unoriental, but lends itself admirably to the painted treatment of the double frieze.

Color scheme: In general, the panels are decorated in silver on a red or blue background. The rafters are painted yellow ochre strongly scored in white. Most of the decoration is concentrated in the friezes, which are successively red and blue, with the rich ornamentation of cupids, festoons, and urns brought out in silver. The portrait heads between the brackets are white on a bright blue ground, looking like a row of cameo brooches. The drawing of all this ornament is very beautiful, but more Italian in character than Spanish; this is not strange, since it is well known that a number of Italian artisans were employed in the Royal Chapel, opposite, which the sovereigns were erecting as their mausoleum.

The frieze, known to have been painted in 1573 by Francisco Fernández, has the following inscription: "The very exalted and magnificent and powerful rulers Don Fernando and Doña Isabel king and queen our masters conquered this very renowned city of Granada and its kingdom by force of arms on the second day of the month of January in the year of the birth of our Lord Jesus Christ one thousand four hundred and ninety-two."



DETAIL OF CEILING FROM THE FORMER TOWN HALL, GRANADA

PLATE XXX

CONVENT CHURCH OF SANTA ISABEL, GRANADA

XVI CENTURY



THE Franciscan nunnery of *Santa Isabel la Real*, founded by Isabella the Catholic, lies in the northwestern quarter of the city. Only the church is open to the public. Architecturally, it is the typical convent church of Andalusia, single nave, whitewashed walls with a dado of tiles, and open-rafter ceiling. Founded with many other convents shortly after the fall of Granada, the church of Santa Isabel was constructed between 1500 and 1520.

The timber ceiling is three-plane in section, the rafters prolonged beyond the truncating panel to form the roof ridge. The *lacería*, or diagonal interlacing, is very elaborate and obscures the directness of the framing; in this respect it compares unfavorably with that of the church of *Santa Clara*, illustrated on the same plate.

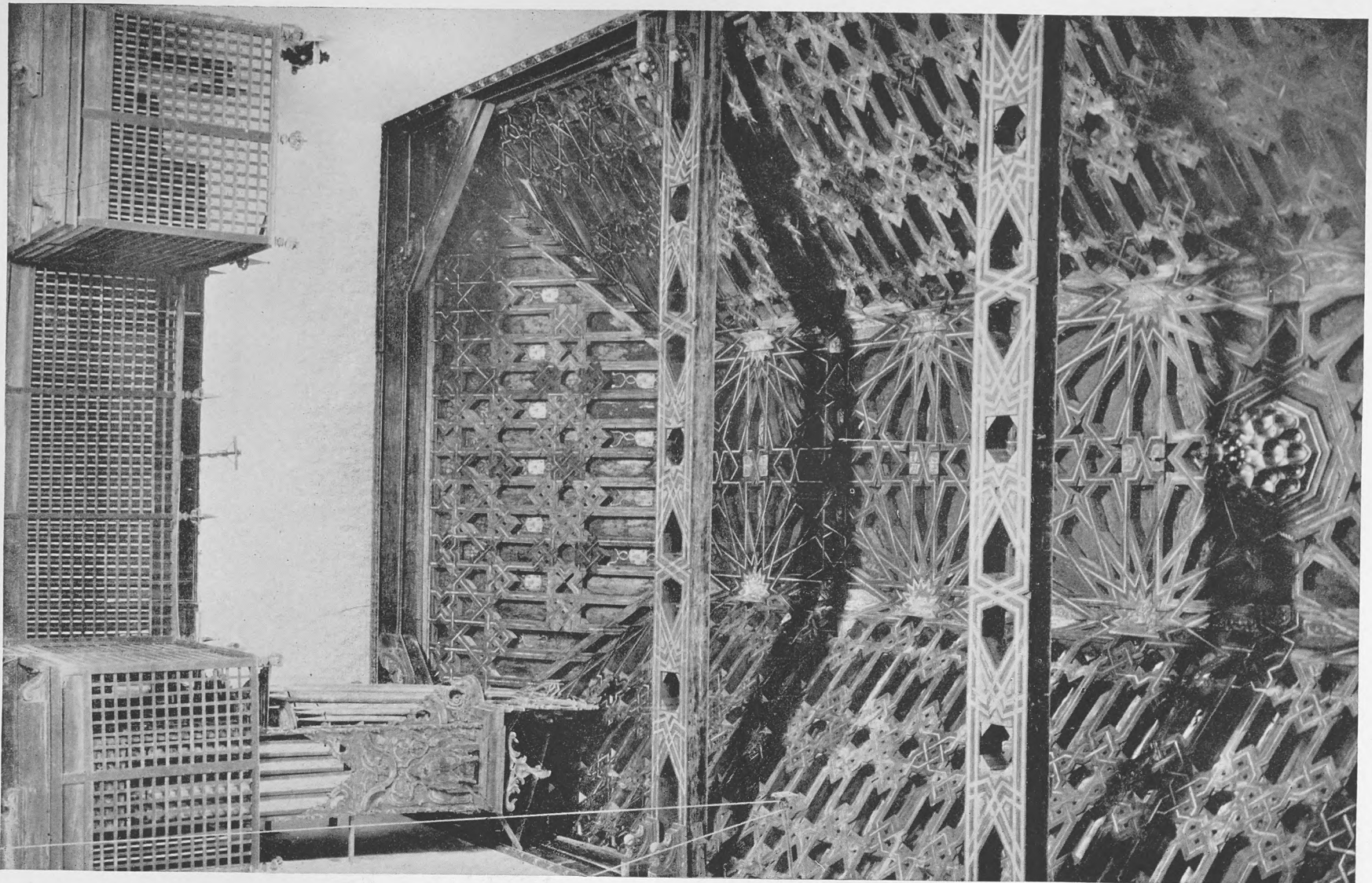
There is no applied color; the wood is stained with the usual application of one part glue, four parts lye, and enough powdered burnt sienna for coloring, all mixed in boiling water.

CONVENT CHURCH OF SANTA CLARA, SEVILLE

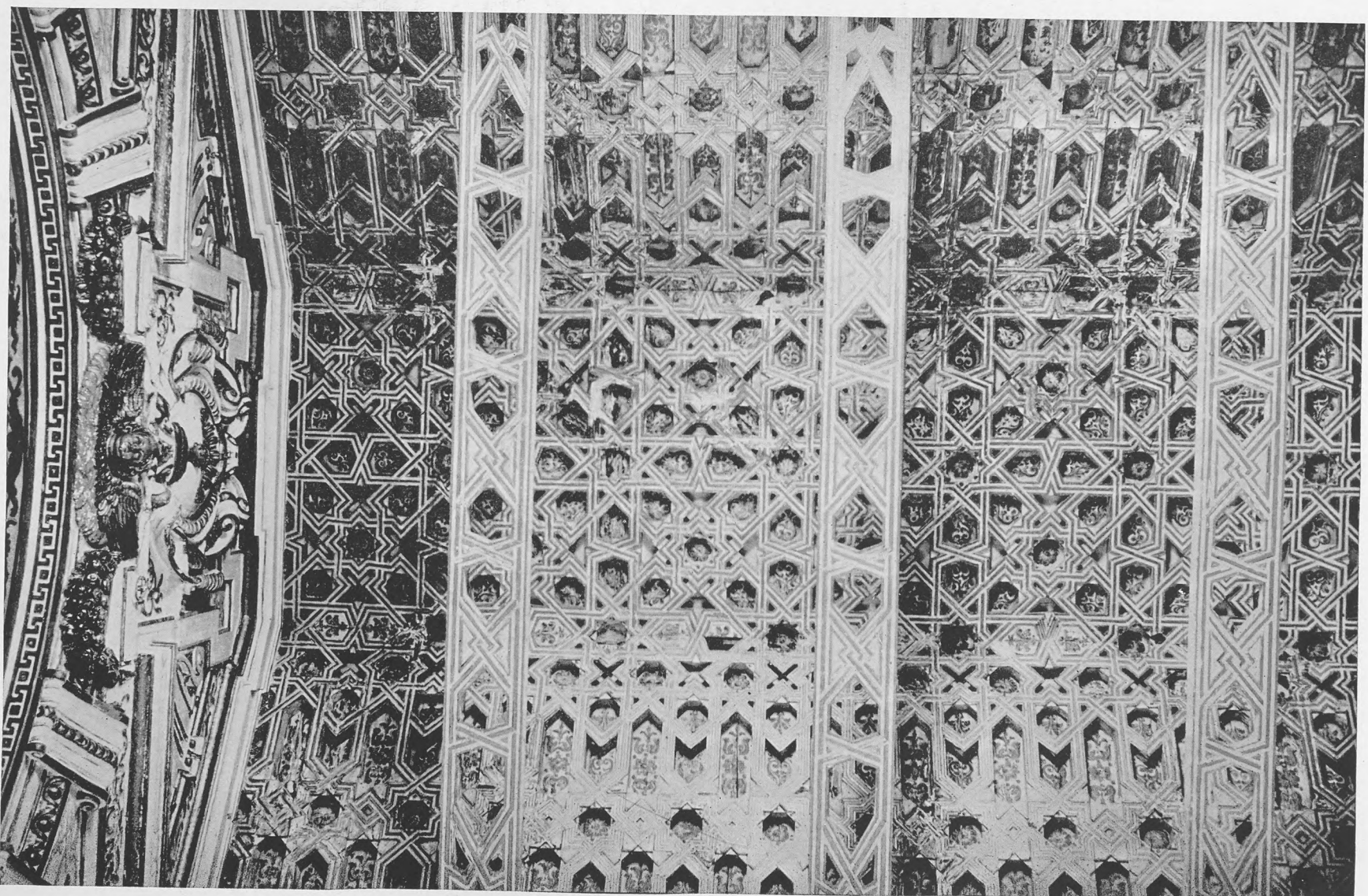
XVI CENTURY

THE nunnery of *Santa Clara* was founded by Saint Ferdinand, but was rebuilt in the XVI century. In its impenetrable cloister is one of the few Romanesque structures in Seville,—the *Torre de Don Fadrique*, built in 1252. The present church dates from the XVI century. Its ceiling is of the same type as the preceding example from Granada. In detail, however, it is simpler, and the applied cabinet work conforms better to the rafter construction.

Color scheme: The painted decoration dates from the late XVII century when the entire interior of the church was done over in the baroque style. The general tone is a light cream color and the decoration is in gold. White and gold is hardly a traditional combination, but seen in conjunction with the brilliantly painted walls, the heavy gold retables, and the polychrome tile flooring, the result is harmonious and pleasing.



CEILING IN THE CONVENT CHURCH OF SANTA ISABEL, GRANADA



CEILING IN THE CONVENT CHURCH OF SANTA CLARA, SEVILLE

PROVINCIAL MUSEUM, SEGOVIA

XV CENTURY



THE newly created Provincial Museum occupies a former chapel said to be part of a sometime residence of Joan the Mad. It is a small rectangular room covered by a lofty open-rafter ceiling, hipped at the corners and held in with coupled tie-pieces—a type associated with Andalusia, rather than with this bleak Castilian city in the Guadarrama mountains.

Comparing it with the Andalusian examples, there are just two slight divergences: one, an interesting introduction of black and white checkering on the diagonal stripes between the rafters; the other, the basket-weave pattern on the beam soffits instead of the more common method of scoring. As the entire ceiling is merely oiled pine, the introduction of even this bit of black and white checkering is effective and, from the modern point of view, more practical than elaboration by means of intricate cabinet work.

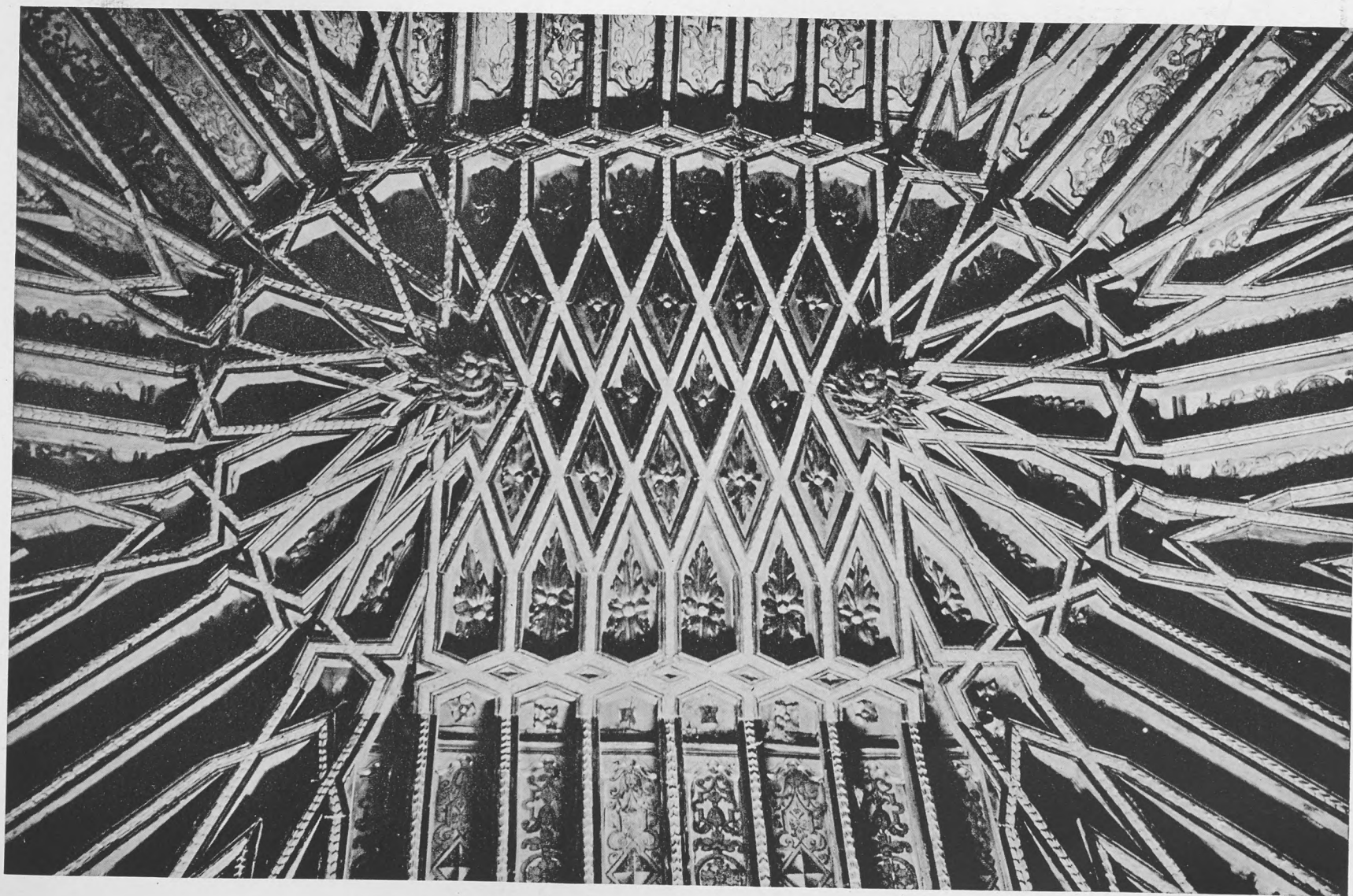
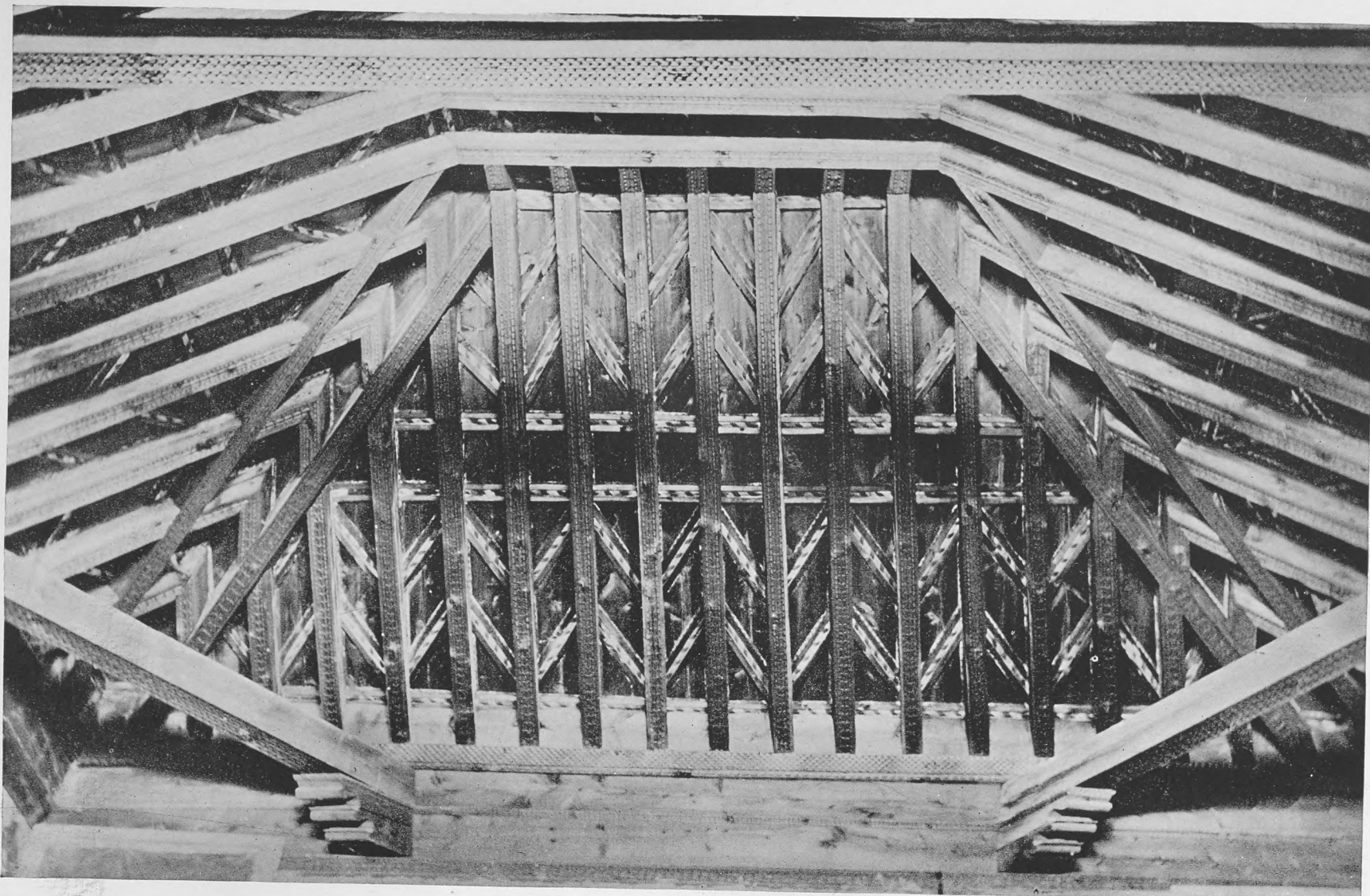
CHURCH OF SAN PEDRO, CUENCA

EARLY XVII CENTURY

THE *capilla* or chapel of the Counts of Mallorca, in the parish church of San Pedro, possesses one of the most unique ceilings of the Mudéjar period in Spain. The remote situation of Cuenca, lying midway between Madrid and Valencia, has not saved it from being ravished of its once renowned art treasures; so that, now, about all that remains outside of the fine iron and woodwork in the cathedral is the ceiling here illustrated. Fortunately, the dealers cannot buy the unbelievable picturesqueness of the town itself.

The chapel in the church of San Pedro is rectangular in plan, the ceiling canted at the corners, and the eight sides rising gently to a truncating panel, convex in section. The workmanship throughout is of the greatest nicety. It may seem strange to find an *artesonado*, or paneled ceiling, of this distinctly Moorish type built in 1604, as recorded on the frieze, but it must be remembered that Cuenca was one of the last towns to expel the Moors.

Color scheme: The whole covering is most richly decorated; rafter faces are painted an ivory color with gold edging. Panels outside the central oval have an ochre-colored background, with exquisite Renaissance arabesques of alternate gold and cerulean blue, while within the central oval the lozenge-shaped coffers are painted a brilliant red, with gold rosettes. The frieze is ivory-toned with gold edging, and the inscription worked in bright blue.



CEILING IN THE PROVINCIAL MUSEUM, SEGOVIA
CENTRAL PANEL, CEILING IN THE CHURCH OF SAN PEDRO, CUENCA

2

THE UNIVERSITY OF CHICAGO
LIBRARY

The first of these is the fact that the
 of the system is not a simple one, but
 a complex one, involving a number of
 factors, which are not all of the same
 importance.

The second of these is the fact that the
 of the system is not a simple one, but
 a complex one, involving a number of
 factors, which are not all of the same
 importance.

The third of these is the fact that the
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The sixth of these is the fact that the
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 factors, which are not all of the same
 importance.

MOORISH FRAGMENTS FROM CORDOVA, TOLEDO, AND CIFUENTES



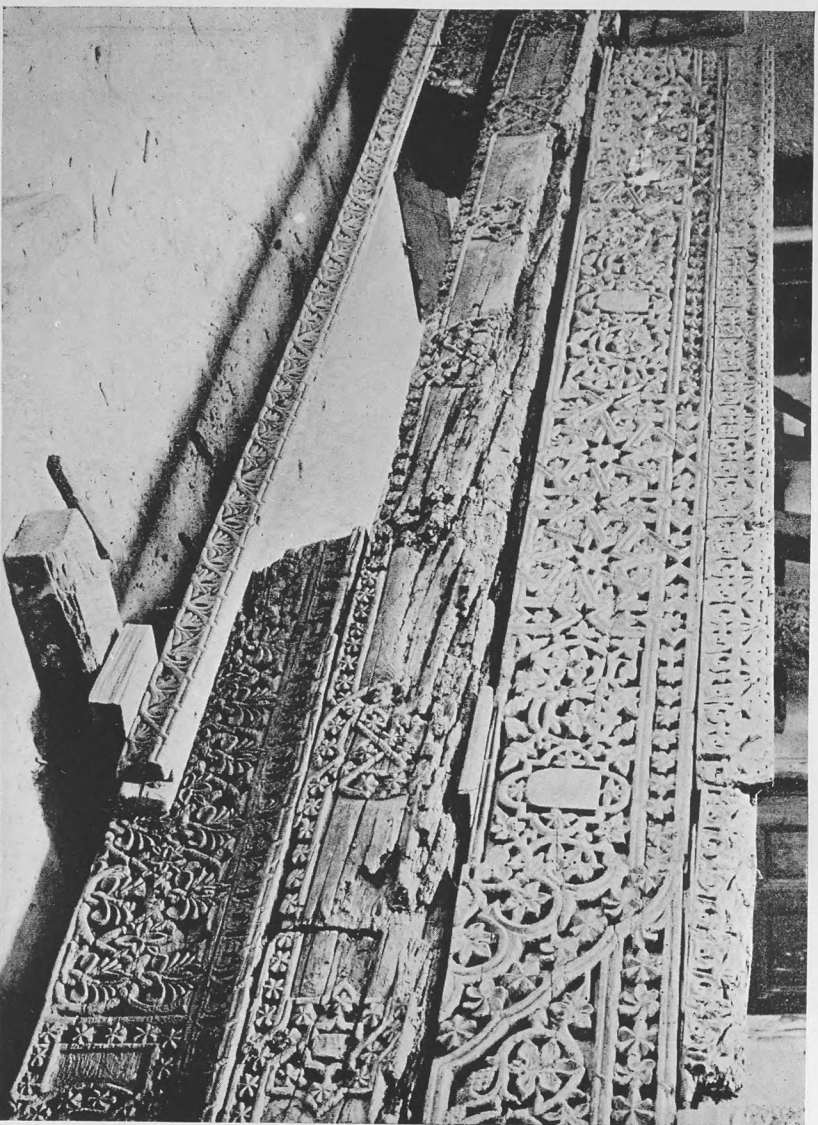
OF the four ceiling fragments illustrated on the accompanying plate, only one, that in the upper left, actually comes down from the Moorish occupation. The others are the work of Moors, but Moors subjugated to Christian masters. No Christian influence is apparent, however, and all are equally typical bits of simple oriental workmanship.

The first fragment is a panel from the original covering of the mosque of Córdoba. For years this work, so precious historically, was obscured by plaster vaulting erected over the aisles by the Christians, and it has only recently been uncovered. As wood goes, this is truly venerable, for it dates from the ninth century. The work of restoring it to its original form being in progress made it possible to secure an instructive photograph. This shows the foundation panel built up of four boards held together by battens nailed across the back and with projecting ends which rest on the main beams and hold the panel in place. Conforming to the incised pattern seen here, was a second, sawed out of wood and nailed to the boarding, thus creating a design of two planes. The whole was then magnificently decorated in gold and color. The decorating is included in the restoration, but it is a poor man's shift—yellow paint to imitate the once heavy gold.

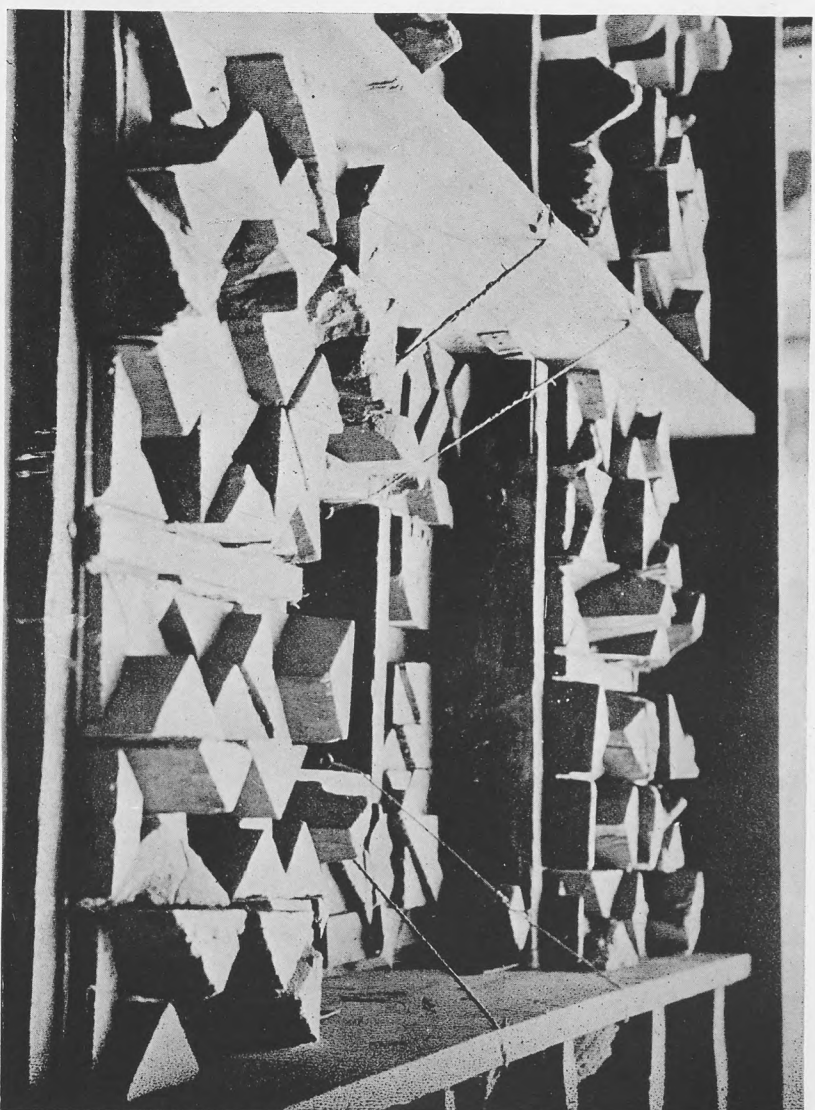
The illustration in the upper right is a stalactite pendant from a former Mudéjar ceiling in the convent church of San Francisco in Cifuentes, near Guadalajara, and now in the National Museum at Madrid. Its present placing enables one to look down from above on the manner of constructing it, and to see how the billet ends are wedged together to make up the stalactites. This manner of constructing will be more clearly understood by referring to *Fig. 4* in the *12mo* edition.

The illustration in the lower left shows a series of pine beams and their supporting corbels from a now dismantled house in Toledo. The house probably dated from Christian days, but the carved ornament on these beams is Eastern, closely resembling the Sassanian ornament illustrated on page 17 of Dieulafoy's *Art in Spain and Portugal*.

In the lower right are illustrated two *ménsulas*, or corbels, also from Toledo, but now in the possession of the Hispanic Society of America. They are of the same period as the adjacent beams. These corbels were often coupled under ceiling timbers, one over the other, and where the span was great, they projected as much as six feet from the wall.



NINTH CENTURY PANEL FROM THE MOSQUE AT CORDOVA
MUDEJAR BEAMS FROM A TOLEDAN PATIO



UPPER SIDE OF A STALACTITE CEILING, CIPUENTES
CORBELS, COLLECTION OF THE HISPANIC SOCIETY OF AMERICA

1864

PLATE XXXIII

PALACE OF THE DUKE OF ALVA, SEVILLE

XVI CENTURY



SEVERAL examples from the low, ground-floor rooms in this palace are elsewhere presented (*Plates XII and XXVI*). The accompanying plate shows one of the upper-floor ceilings which until a few years ago were not known to exist, as the salons had been subdivided and lower plaster coverings put in. These rooms have now been restored to their original proportions and splendor. The *artesonado* illustrated covers a lofty square salon whose white walls are hung with rich tapestries. It is octagonal in plan, the canted corners flat and treated in *lacería* with coffered interstices. At the intersection of the planes are coupled rafters, which die away in the customary truncating panel.

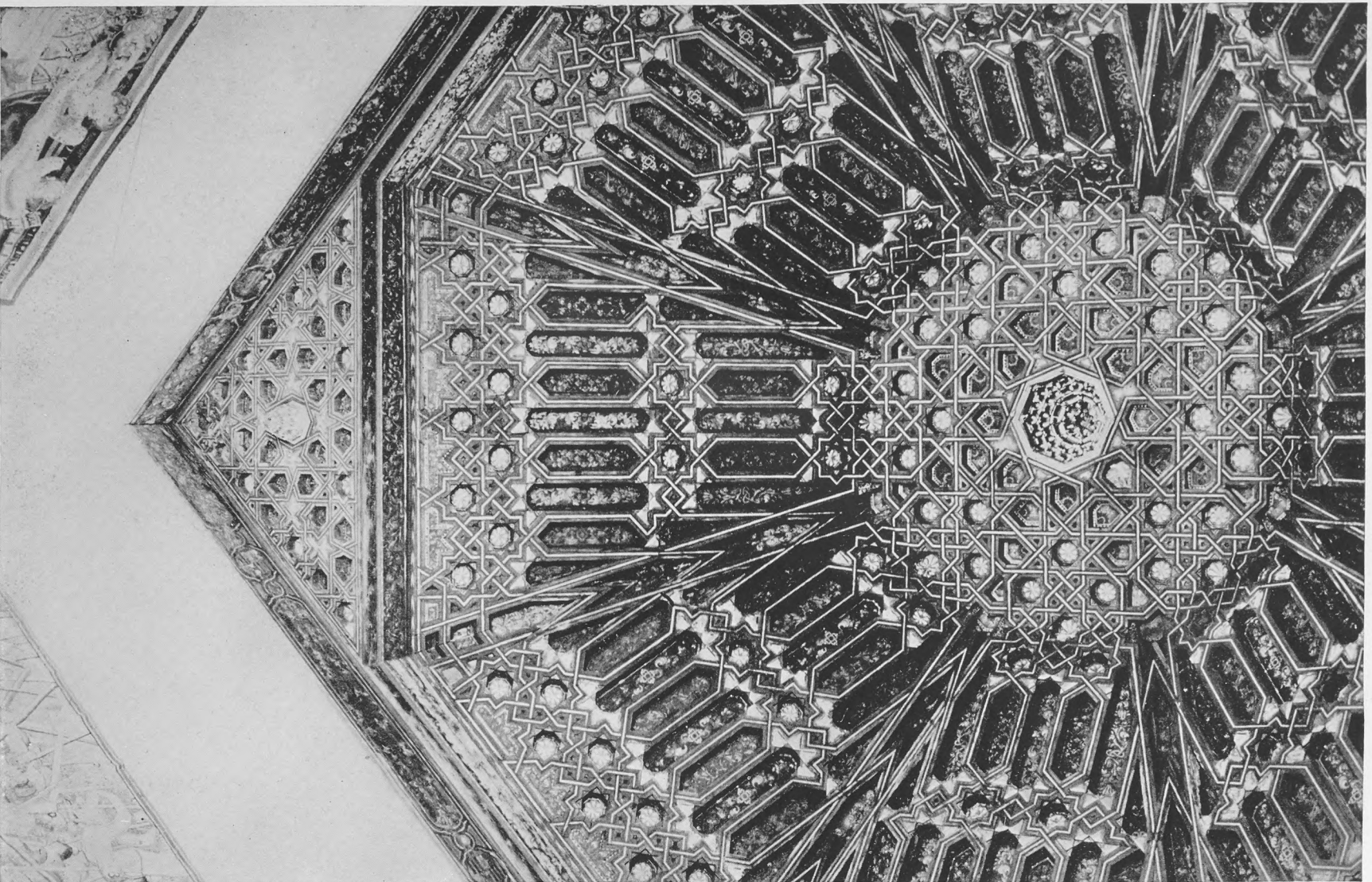
Color scheme: The oiled wood dominates and forms the general background. The panels between rafters have red soffits with Renaissance arabesques in silver-gray; the scoring on beam faces is carried out in white and black. Aside from touching up the decoration, the ceiling needed no restoration when brought to light.

SANCHEZ-DALP HOUSE, SEVILLE

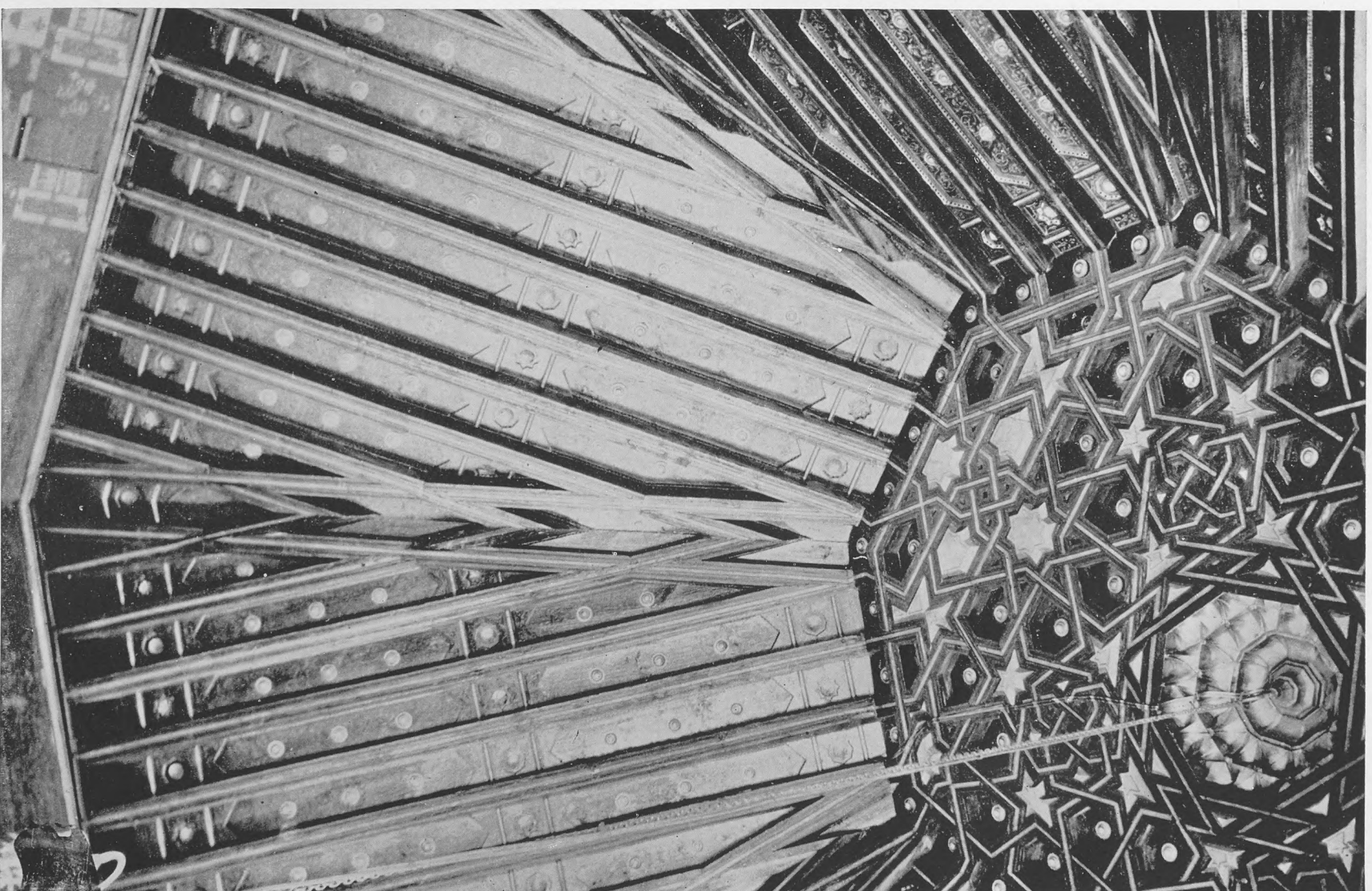
MODERN

THIS old Sevillian palace, recently restored to serve as a modern residence, has been described in connection with *Plate X*. The present example is a modern interpretation of the peaked rafter form. Like the Alva ceiling it, too, covers a lofty second-story salon, is square in plan, and eight-sided at its base. Though designed and built specially for this apartment, it incorporates some sixteenth-century fragments easily distinguished by their original painted arabesque panels, the new part being decorated in a much simpler manner. The result is nevertheless harmonious, and one is grateful for the consideration given the old work.

Color scheme: The rafters are oiled brown on their soffits but painted Indian red on their sides; this is true of both new and old. In the new, the panel soffits are brown enlivened merely with gold rosettes. The supporting frieze is painted red, gold, and black, with the intervening blazons treated brilliantly in the national colors of Spain.



CEILING IN THE PALACE OF THE DUKES OF ALVA, SEVILLE



CEILING IN THE SANCHEZ-DALP PALACE, SEVILLE

EPISCOPAL PALACE, ALCALA DE HENARES

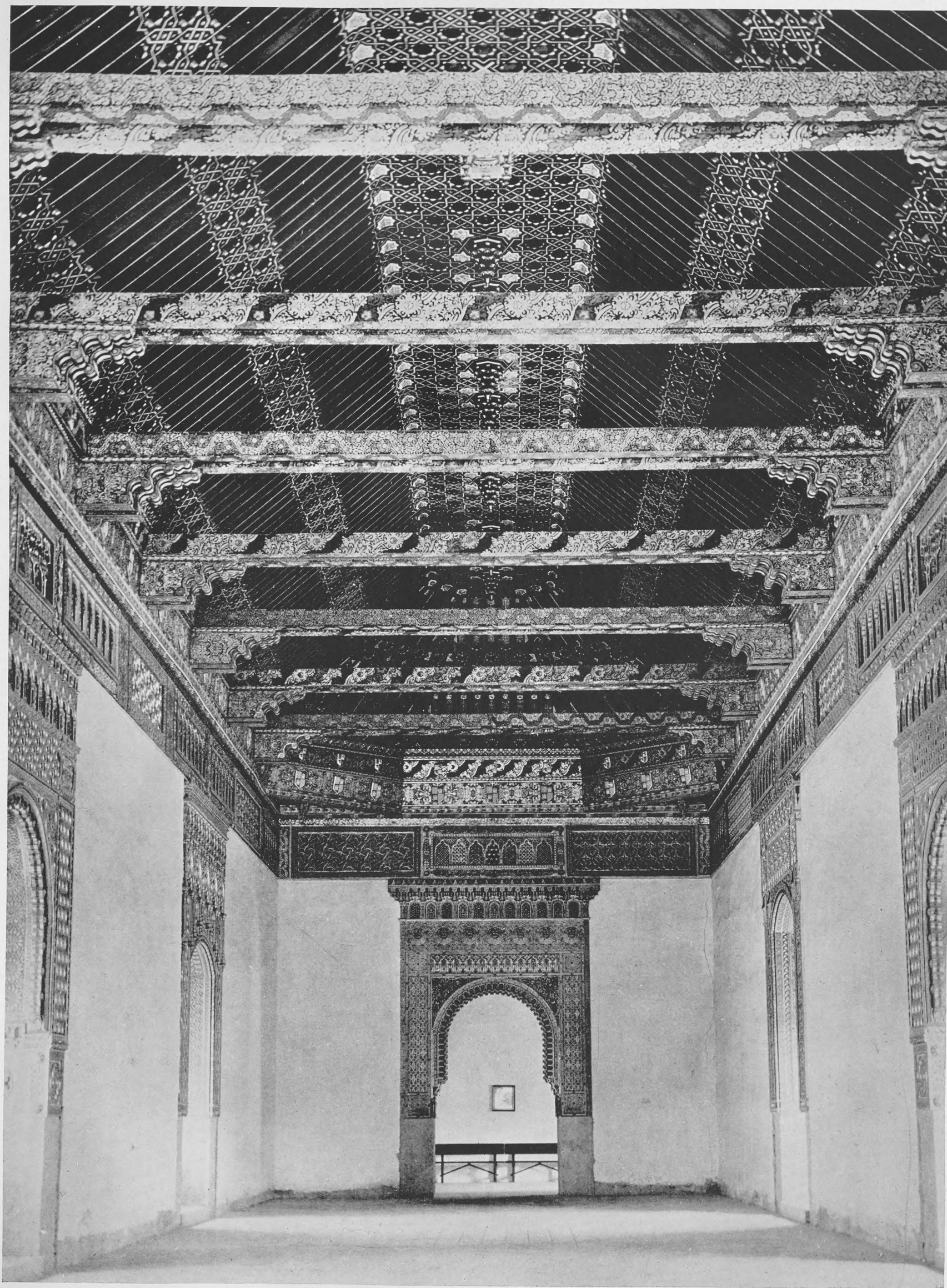
XIV CENTURY



ISTORICALLY, this recreation palace of the archbishops of Toledo is very important in the study of Spanish Renaissance, since it ranks as the masterpiece of the period. Alonso de Covarrubias was the architect responsible for the Renaissance portion, but his work cannot be properly judged as the prelates kept on altering it until the XVIII century. Then, presumably, the episcopal coffers were empty, and the ancient palace became a barracks. Recently it has been completely restored and converted into a deposit for the national archives. It contains a number of very fine ceilings, both decorated and undecorated. In addition to the simply constructed *artesonado* of the council room shown on the accompanying plate, several others are illustrated. (See *Plates XLIV, XLVIII, and XLIX*).

The council room, in the Moorish style, is in a wing built by Archbishop Tenorio in the XIV century. The open rafter ceiling, decorated in gorgeous manner, is typical of Mudéjar work where funds were abundant. Something quite similar, decoratively, and needing no restoration since it has been covered over for centuries, was built for Peter the Cruel in Tordesillas. The Alcalá hall is one hundred and thirty feet long. Fenestration and portals are treated in colored stucco work, and the intervening panels of plain wall were originally hung with tapestries. Aside from its painted decoration the ceiling is simple in design. It is of open rafter construction with coupled tie-beams, and is truncated at the ridge by a horizontal panel, making it three-plane in section. Interlacing is confined to the central panel and two bands down the rafters. The ends are semi-hexagonal in plan, a favorite Moorish form. What carving there is, is entirely limited to the corbels.

The restoration in color was carried out in 1878 under the direction of Don Manuel de Laredo. How much was left of the original to serve as a guide is unknown; but to the unaccustomed eye it looks garish and overdone, with much red, blue, green, and white as the dominating colors, and the frieze rich with gold. As restored, the *Salón de Concilios* gives a good idea of the sumptuousness of a Mudéjar room in the XIV century.



COUNCIL ROOM IN THE ARCHBISHOP'S PALACE, ALCALA DE HENARES

1844

THE ALCAZAR, SEVILLE

XV CENTURY



IN connection with *Plate XXIV*, the Alcázar, or palace of the Moorish Kings, has been described. The present ceiling, domical in type, covers the famous Hall of the Ambassadors, a much admired salon in the Moorish style. This salon was constructed in the XIII century, in the time of King Peter the Cruel, but the dome is known to have been rebuilt in 1427, to have been redecorated and added to about 1527 under the direction of Charles V, and to have needed much restoring after the destructive fire of 1762.

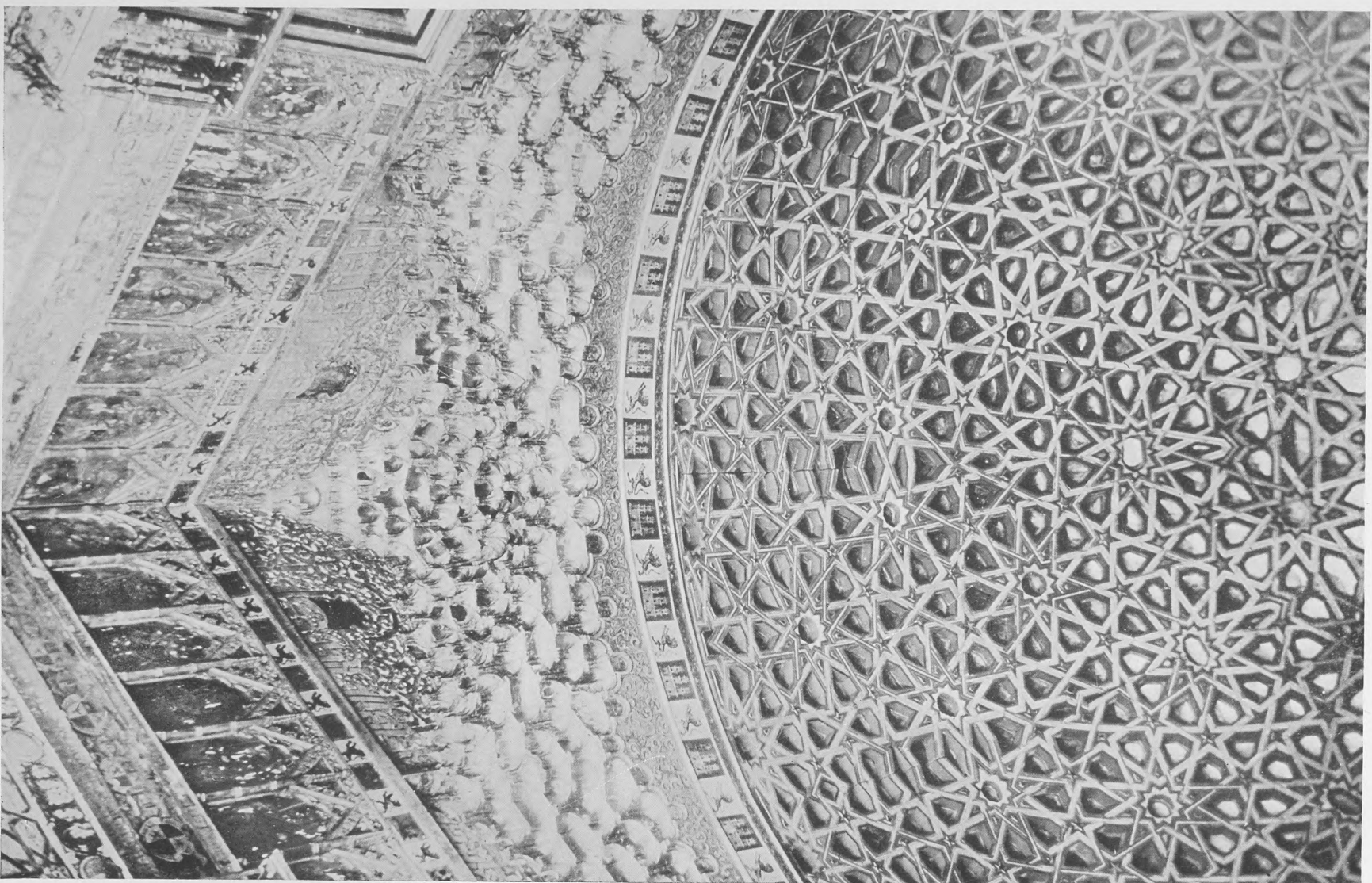
In its bizarre setting of highly colored plaster work, the dome, to the European eye, stands out as the most sympathetic feature. It is of cedar, of an infinite number of pieces exquisitely fitted together. Originally, the panels were filled with richly colored glass, whose place is now taken by ordinary mirror glass. In addition to this embellishment, the ribs of the dome are inlaid with boxwood. There is no painted decoration until one comes down to the band forming the drum of the dome, which consists of alternate panels showing the lion of León and the castle of Castile. The supporting pendentives are of the typical Moorish sort, executed in plaster and all richly gilded. Below runs a wooden gallery.

INFANTADO PALACE, GUADALAJARA

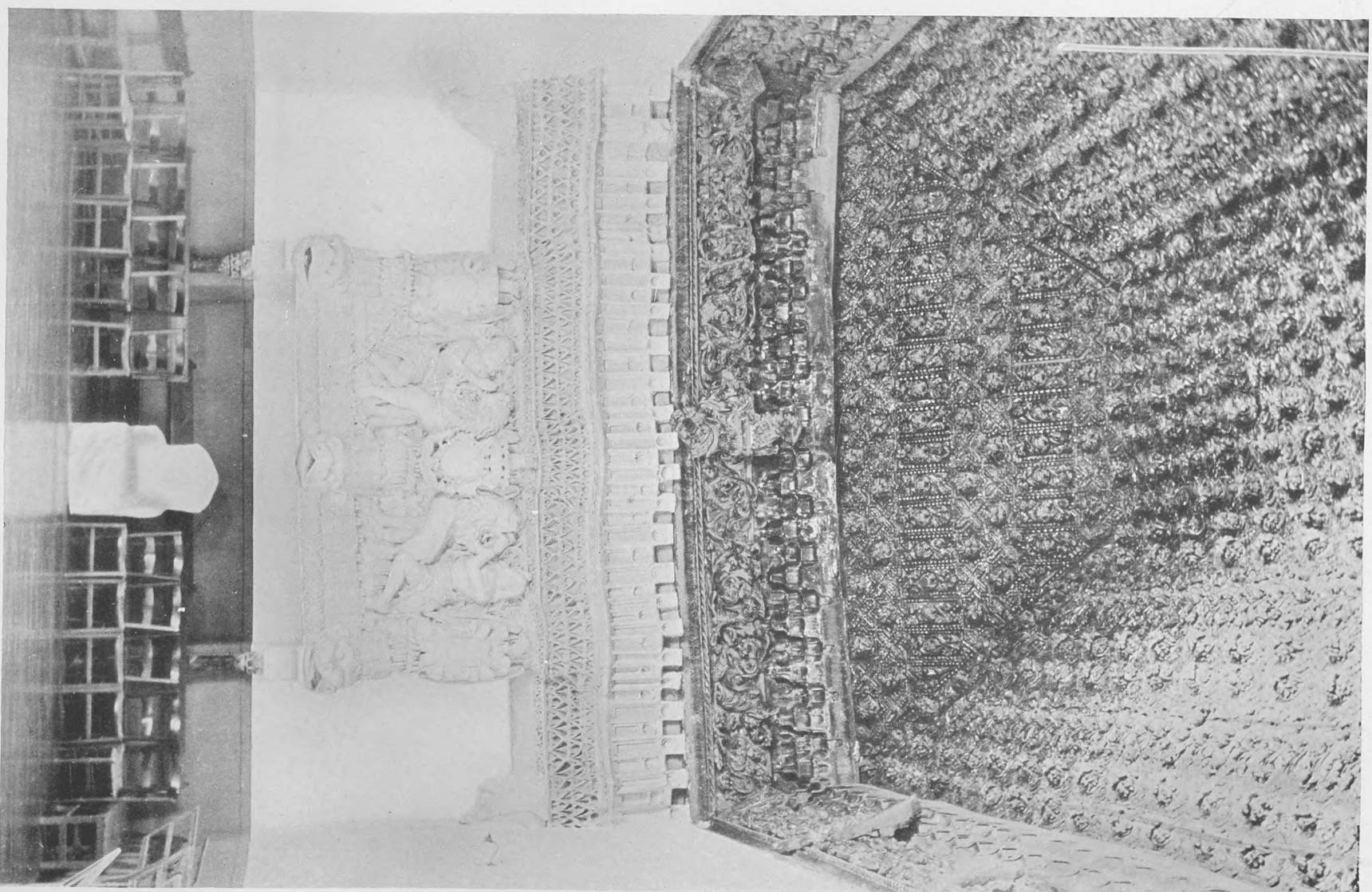
XV CENTURY

AS has been said in the general description of this palace (*Plate III*), some of the most fantastic ceilings in Spain are to be found here. Two of them are in the *Salón de Linajes* or ancestors (couples, carved life size in the frieze), and the *Salón de los Cazadores* or hunters, respectively. It is the second that is shown here. A fragment from the first may be seen in *Fig. 2* of the *12mo edition*.

The *Salón de los Cazadores* is a large hall whose florid stone over-mantel and sumptuously gilded ceiling are in marked contrast to the present day meagre furnishings of an orphan asylum. The ceiling is vaulted and flatly groined at the ends. Its detail is more in the nature of plastic material than carved wood and, in character, is a combination of baroque Gothic and Moorish. Supporting the vault is a carved frieze of wood, built up of stalactites and floral patterns, and interspersed with armorial bearings and the figures of hunters. Here, as in the salon of the savages and the salon of the ancestors, the amount of wood carving is stupendous.



SALON OF THE AMBASSADORS, THE ALCAZAR, SEVILLE



SALON OF THE HUNTSMEN, INFANTADO PALACE, GUADALAJARA

CHURCH OF SAN PABLO, CORDOVA

CASA DE MESA, TOLEDO

XV CENTURY



HIDDEN away in the northern quarter of the city, in the narrow street of the *Misericordia*, lies this once splendid Mudéjar palace. There still remain several fine rooms. Over the principal salon, twenty-two feet wide and sixty-five long, is the ceiling here illustrated,—one of the finest in Toledo.

In form it is a stilted barrel vault, groined at the ends; but as the vault is made up of seven flat panels the ceiling is, properly speaking, polygonal in section. These panels are ten-sided and beautifully built up of a structural *lacería*; that is, self-supporting interlacing that no more requires additional framing than a true vault. The wood is cedar, with delicate inlays of box, ivory, and pearl. Its date to the contrary, it may be taken as a specimen of the best early Moorish design and workmanship. The vault is supported at the wall on a carved wooden frieze of the vine and grape pattern, and below this a beautiful band of cut plaster.

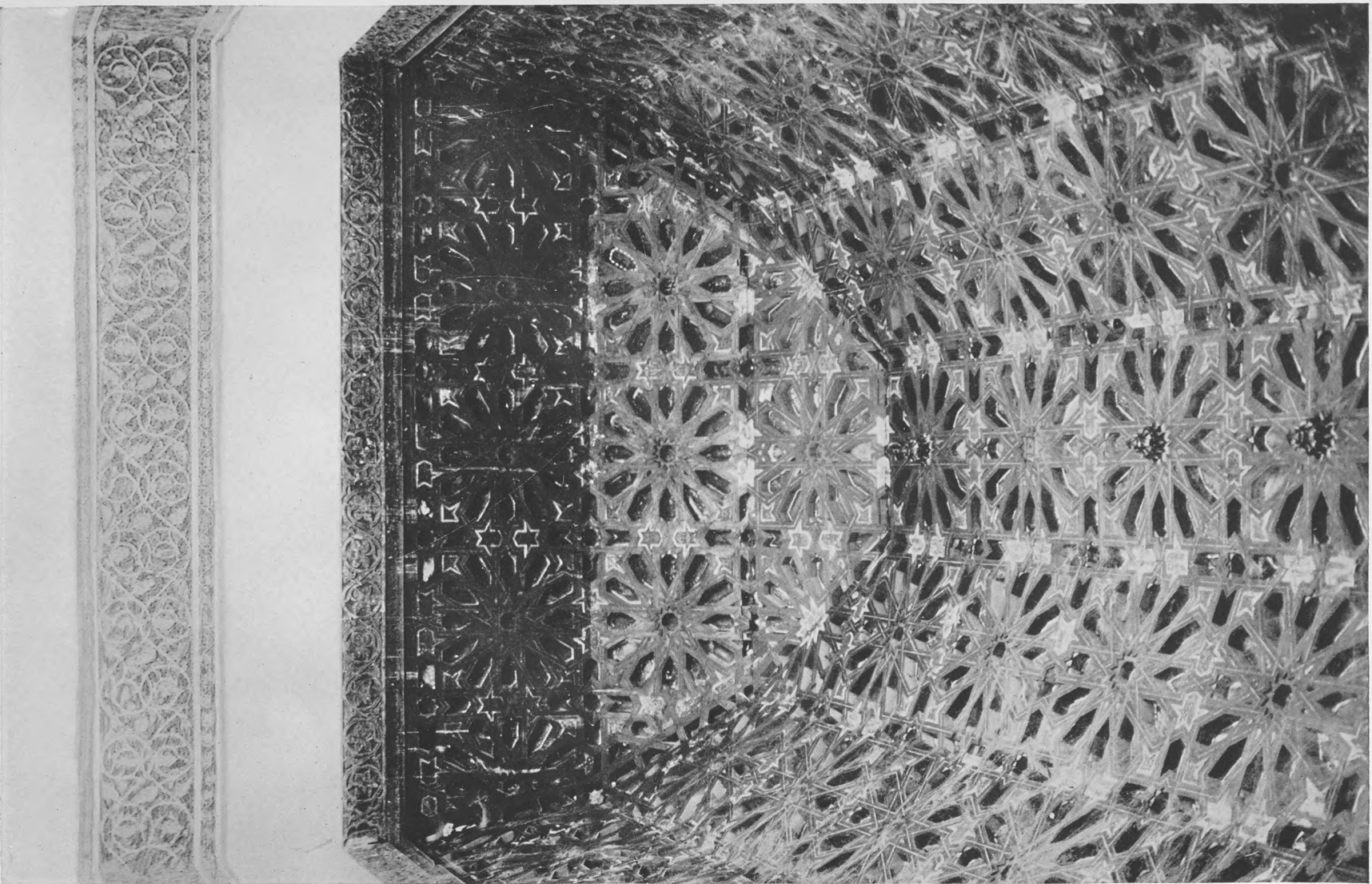
CHURCH OF SAN PABLO, CORDOVA

XVI CENTURY

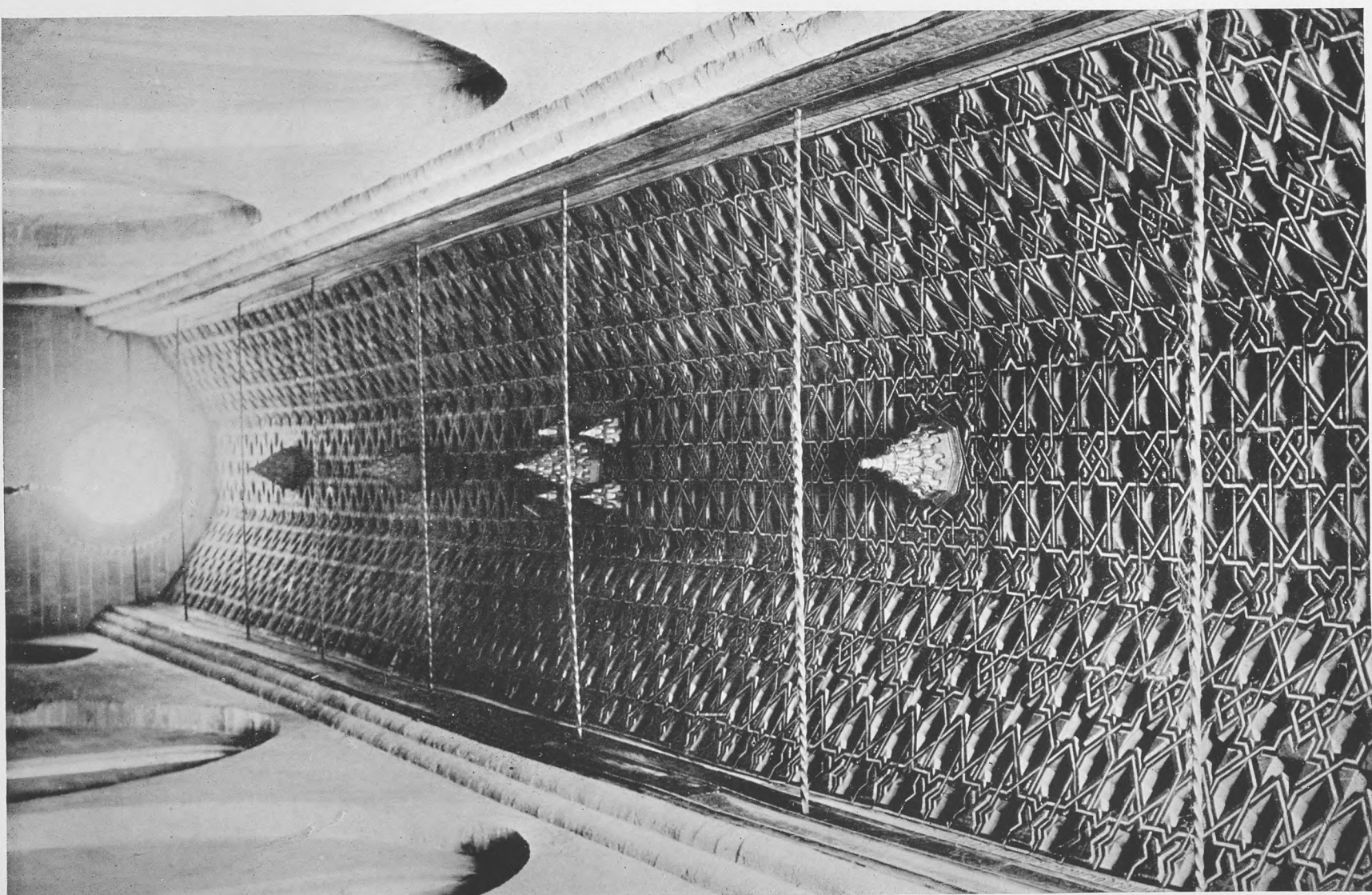
CORDOVA, as one might expect, boasts of a number of fine old wooden ceilings. Best known are those in the churches of *Jesús Crucificado*, *El Carmen*, and *San Pablo*, of which the last is illustrated here.

San Pablo is an early Gothic church of the XIV century. Nave and aisles are covered with wooden ceilings, all three-plane in section and resembling vaulting, all coffered and held in by twisted iron tie-rods. This latter is a unique feature rarely seen outside the province of Córdoba. The church was completely restored about twenty years ago, which necessitated the rebuilding of the aisle ceilings; but that over the nave is the original, dating from the XVI century, and merely redecorated. In contrast to the general Mudéjar character of the vaulting, the frieze is treated in Renaissance.

Color scheme: The background is dark brown, made up of a mixture of oil and powdered burnt sienna. Panel soffits are red with silver-gray ornamentation outlined in black. The scoring on the rafter faces is white. The Renaissance frieze has a red field with silver-gray patterning, while the Gothic lettering above is carried out in black on white.



CEILING IN THE CASA DE MESA, TOLEDO



CENTRAL NAVE OF THE CHURCH OF SAN PABLO, CORDOVA

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MONASTERY OF SIGENA

XIII CENTURY



FOUNDED in 1188, the monastery of Sigena lies some nine miles southeast of Sariñena, in the province of Aragon, but close to the border of Catalonia. Though still inhabited, the building is ill-kept and ruinous. Because of the strict *clausura* or closure only a portion of it is visible to the profane; indeed the famous chapter-room, can be seen only through a little grilled opening from the church. It is six bays long, with a wooden ceiling supported on five transverse stone arches, unique because of their fourteenth-century mural decorations.

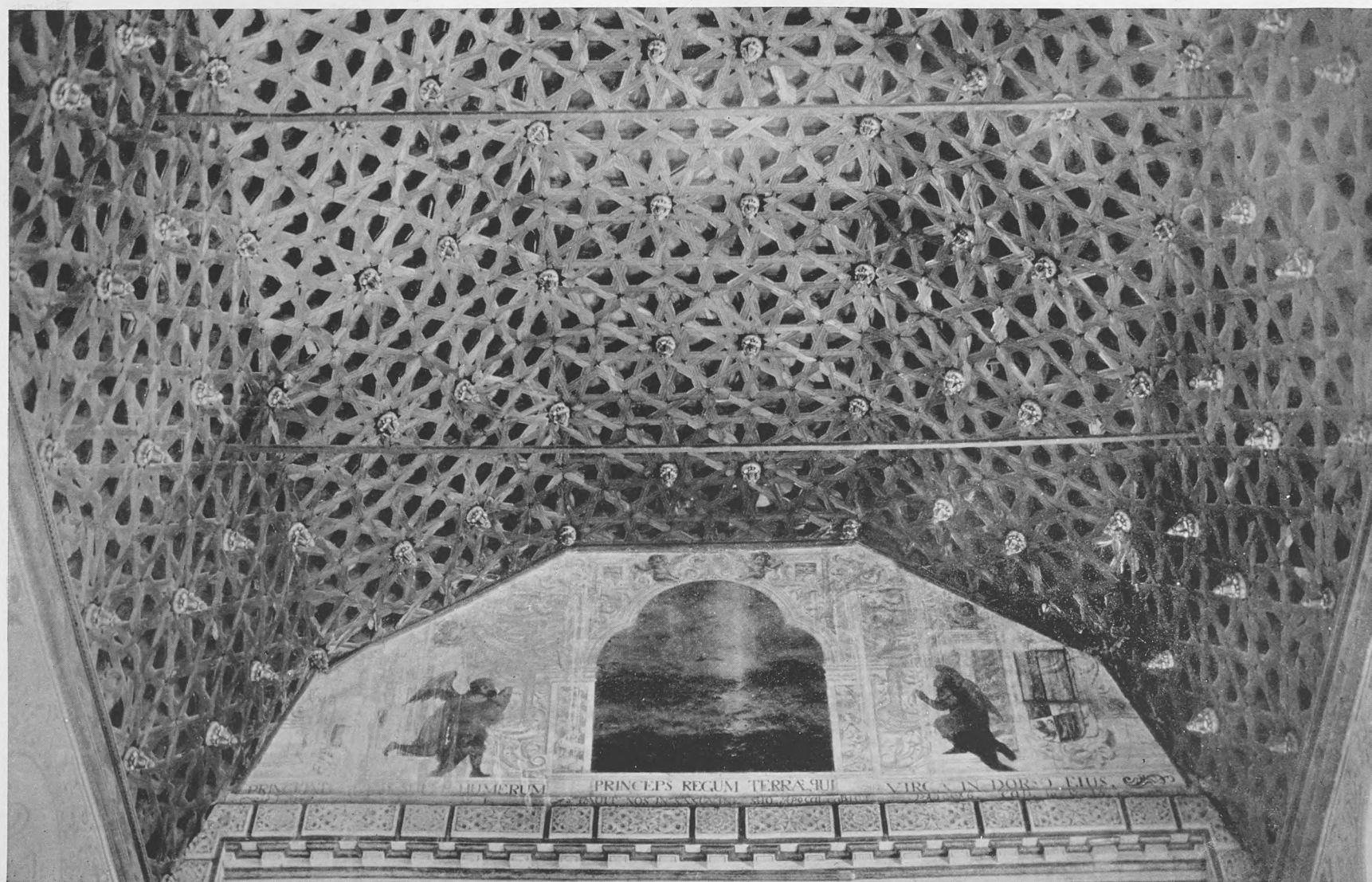
The example here considered is from an upper hall known as the *Sala Conciliar*, or council chamber, but used as a reception room. It is vaulted in section, a form seldom encountered in wood, and logically expresses its nature,—a paneled vault supported on seven huge exposed tie-beams. French, say some, but Moors are known to have worked here. Because the escutcheon of Blanche of Aragon, a royal prioress of the late thirteenth or early fourteenth century, figures in the decoration, the work is attributed to that period, though such age seems hardly possible. The vaulted surface is divided into panels with chamfered edges and scalloped ends. The decoration is as unique in Spain as the form of the ceiling,—minute in scale, rich in color, and covered with a glaze not unlike Chinese lacquer work.

Color scheme: The dominating tone is the deep red of the background. The panels are filled with red, black, and gold filigree, geometric in pattern, form, and color, and inspired by weavings from the East. The isolated rosettes between the panels are painted white. In marked contrast with other monastic ceilings is the complete absence of foliated forms and of biblical personages.

CONVENT CHURCH OF SAN CLEMENTE, SEVILLE

XVI CENTURY

SAN CLEMENTE is a typical Sevillian convent church,—nave and no aisles, whitewashed walls, and ceiled with timber. This is five-plane in section, designed to imitate a vault, hence the absence of wooden tie-beams, their work being performed by the less conspicuous iron tie-rods. The latter are rarely encountered outside of Córdoba; in this Sevillian example, instead of their being twisted in the Cordovese manner, they are square in section. The woodwork of the ceiling is entirely of interlacing based on the ten-pointed star, and is left undecorated except for the pendants, which are gilded.



CEILING IN THE RECEPTION ROOM, MONASTERY OF SIGÜENZA
CEILING IN THE CHURCH OF SAN CLEMENTE, SEVILLE

PLATE XXXVIII

CHAPTER-ROOM OF TOLEDO CATHEDRAL

XVI CENTURY

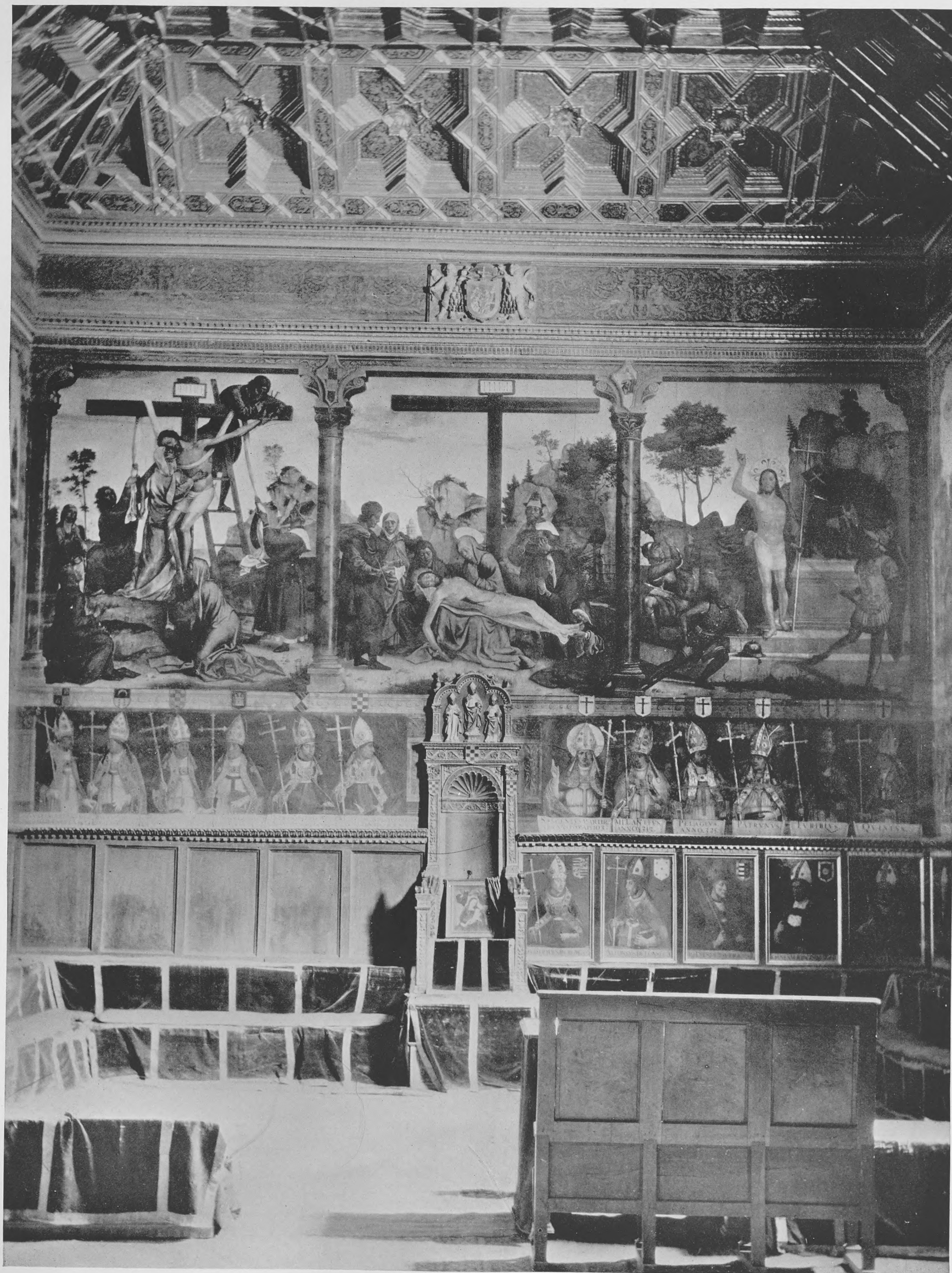


It is perfectly appropriate that the finest ceiling in Spain should be found in Toledo. The venerable episcopal capital on the Tagus was always a great art center, and though now fallen into decay, few cities can compare with it in artistic interest. Forming part of the cathedral group, the magnificent *Sala Capitular* or chapter-room, the acknowledged masterpiece of interior decoration in Spain, invites comparison with the famous library of the Siena Cathedral. As the frescoed ceiling was the inherent expression of the Italians, so the painted and gilded wooden ceiling was of the Spaniards. In each room tradition was adhered to, yet curiously enough, each has a borrowed note: in the Sienese, polychrome glazed tiles, which by nature are Spanish, and in the Toledan, mural paintings,—a method of decoration primarily Italian and rarely encountered in Spain.

Though the architects, Enrique de Egas and Pedro Gumiel, are mentioned in connection with the chapter-room, it is doubtful if they were responsible for much more than the actual structure. The glory of the place is due to the decorators. The wooden ceiling was built and carved by Francisco de Lara and decorated by Diego López, Alonzo Sánchez, and Luis de Medina. The thirteen fresco panels on the walls, dealing with incidents in the life of Jesus Christ, were painted by Juan de Borgoña (John of Burgundy). Below these and forming a secondary frieze is a series of portraits of the archbishops of Toledo, beginning with the Visigoths of the VI century. In the middle of the east wall is the archiepiscopal throne carved by Diego Copín in 1514. The decoration of the chapter-room extended from 1504 to 1512, but the ceiling is said to have been finished in 1508.

In shape, the room is just twice as long as it is wide; that is, twenty-three by forty-six feet. The ceiling is flat, with a central panel divided into thirty-two coffers; in addition, like a frieze on all four sides, is a band of similar coffers set at an angle of forty-five degrees and hipped at the corners. Individually, the coffers are so designed as to form the cross of Saint Andrew in the soffit. The execution of the woodwork is excellent in every detail, and its perfect preservation to-day testifies eloquently to the thoroughness of the builders' work.

Color scheme: The dominating note is gold, but gold-leaf so lavishly used and so skillfully applied that the result resembles beaten *orfèvrerie* rather than gilded wood. The painted decoration is confined to the soffits of the coffers and the beam-panels. So extremely small in scale is the ornamentation that it suggests a filigree, or applied panels of the damascened ware for which the

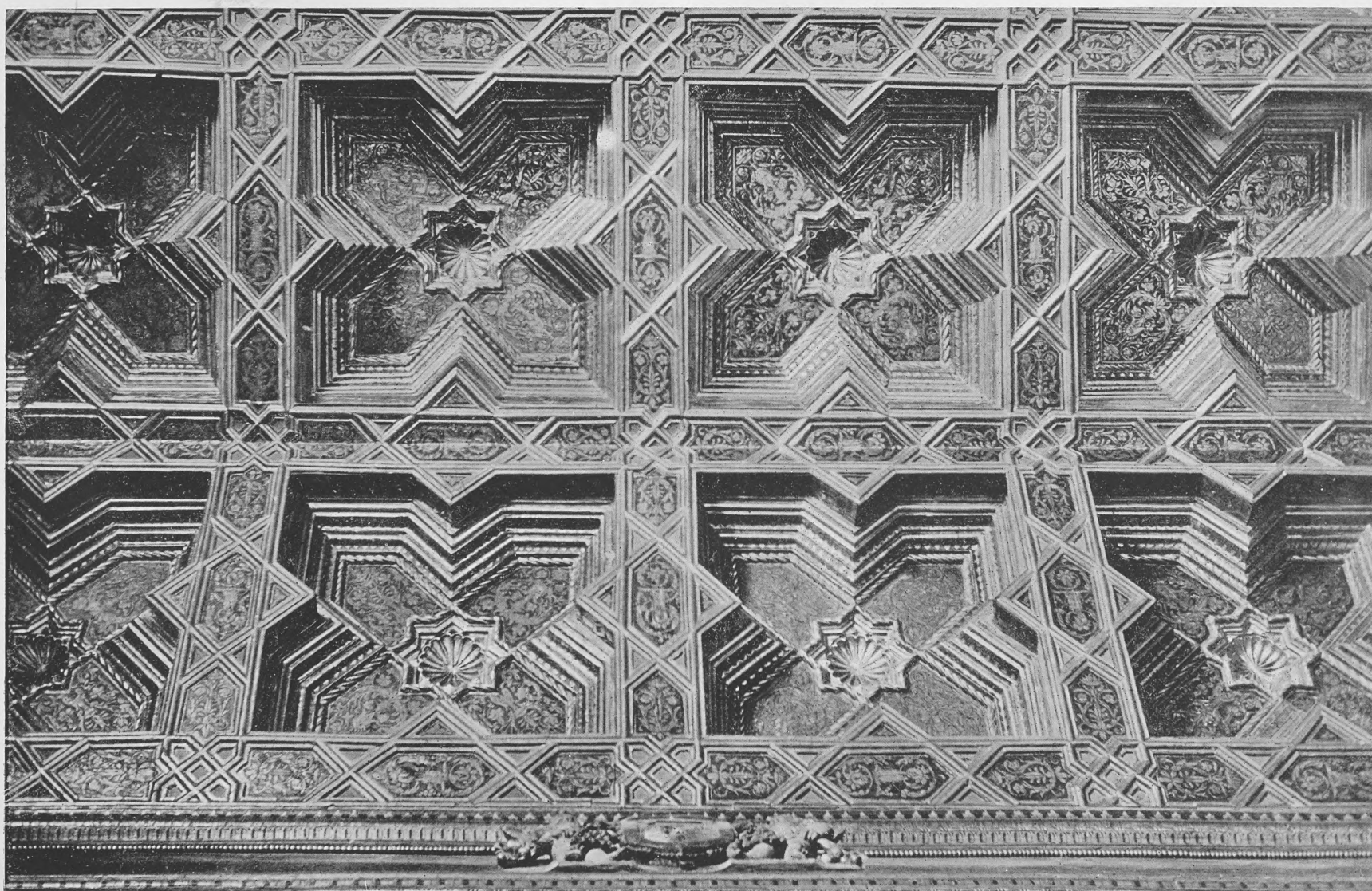
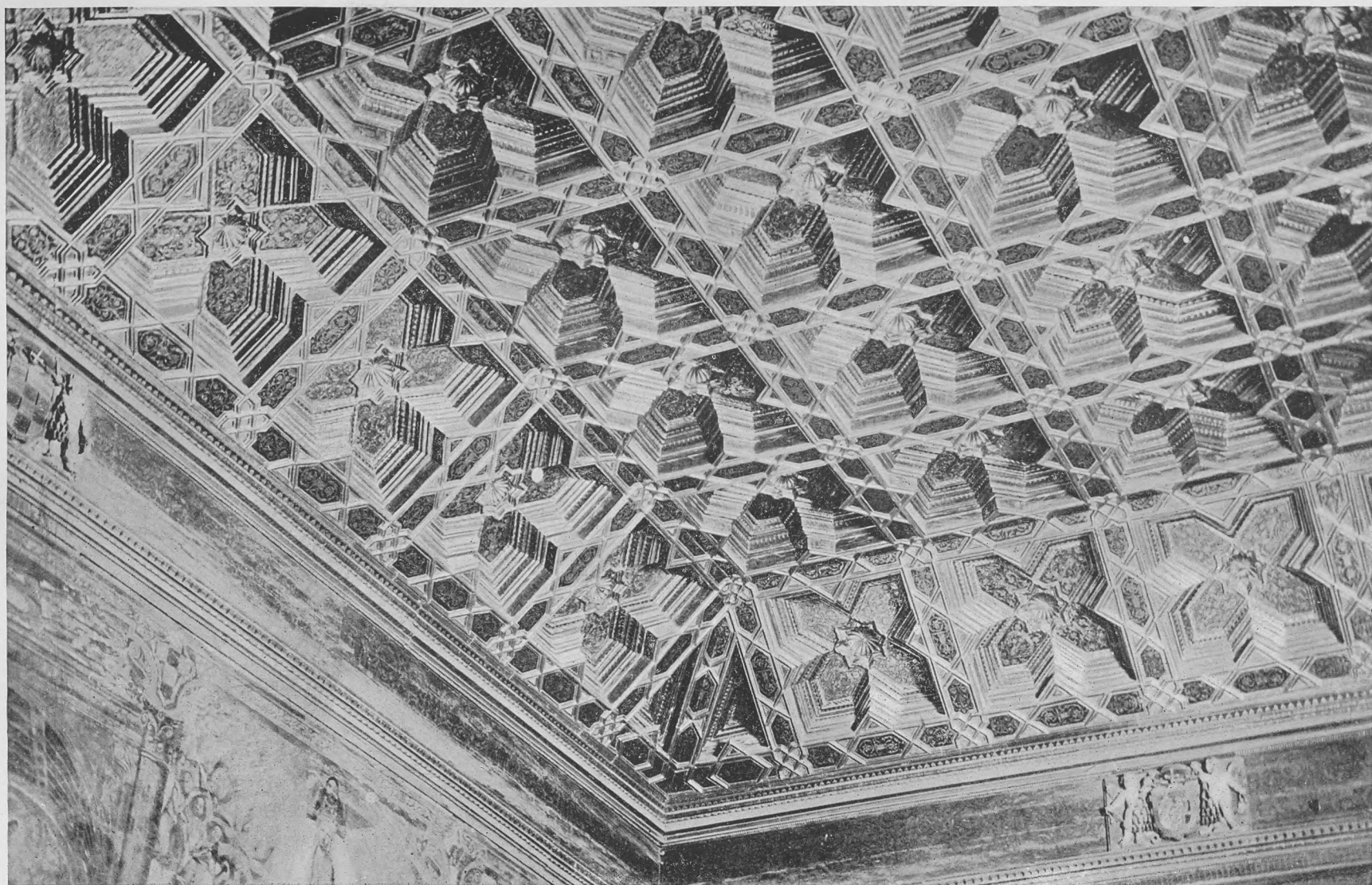


THE CHAPTER-ROOM, TOLEDO CATHEDRAL

PLATE XXXIX

(Concluded from page 150.)

metal-workers of Toledo were famous. The background of the coffers alternates between a deep peacock green in one coffer, and a dark burnished copper tone in the adjacent. This same alternation of background is carried out in the beam-panels, with the pattern always in gold. No other color is employed. Equally beautiful in its way is the supporting frieze. It consists, properly speaking, of cornice, frieze, and architrave. The cornice and architrave are delicately molded and decorated in gold and color. The frieze is a continuous panel carried out in the same minute scale, with griffins face to face, their fantastic tails winding up into intricate scrolls of acanthus leaves. Here too the background is a dark green, but the decoration, which is painted, has faded considerably. Adding vivacity to the color is the rich blazon of Cardinal Cisneros, supported by *amorini*, in the center of each side. It may seem unjust to Borgoña and the others concerned to say of Francisco de Lara and his assistants that they did most for the *Sala Capitular*; but beautiful though the Burgundian's frescoes are, the paneled ceiling is the chief glory of the room.



DETAILS FROM THE CEILING IN THE CHAPTER-ROOM, TOLEDO CATHEDRAL

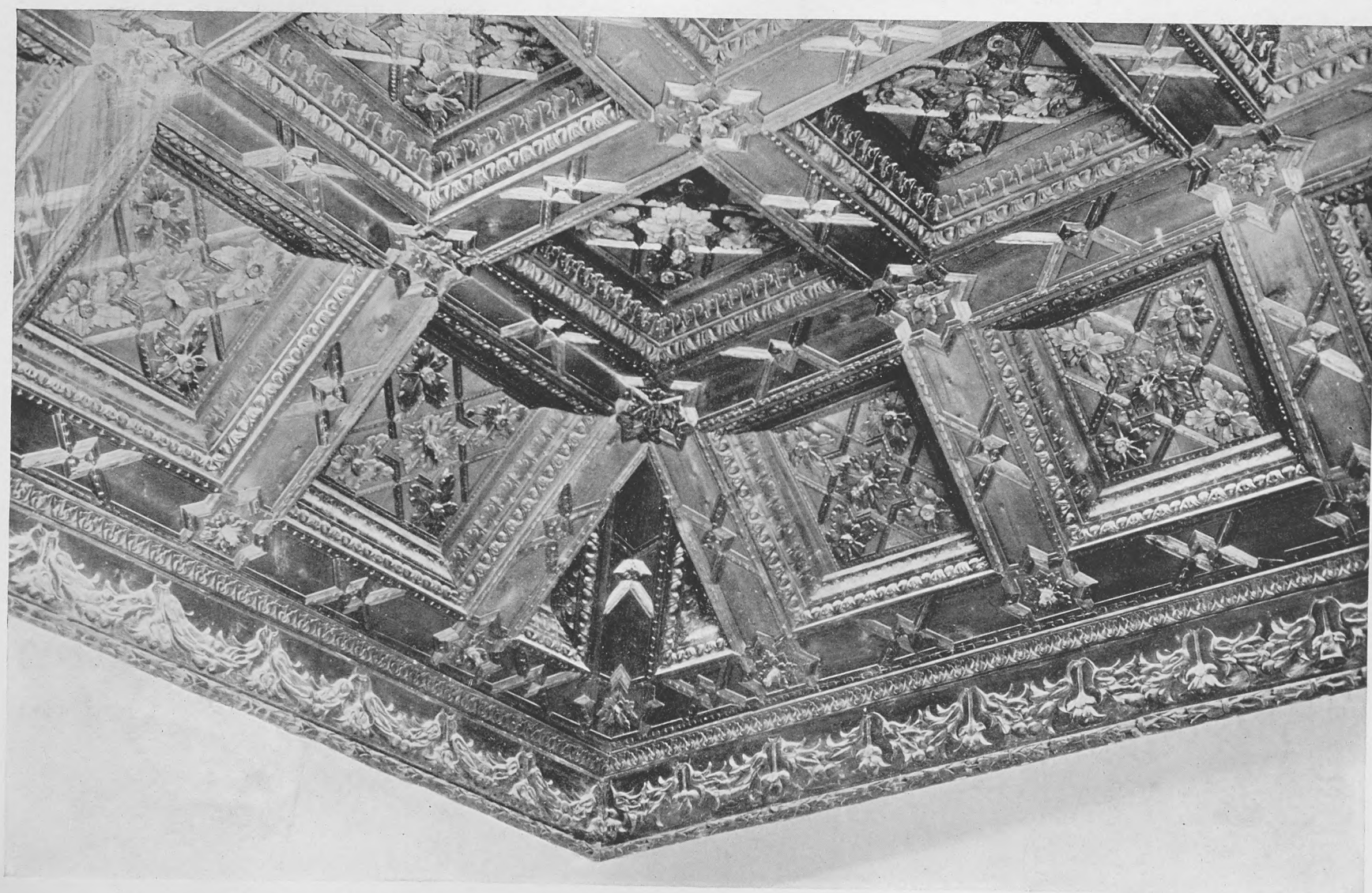
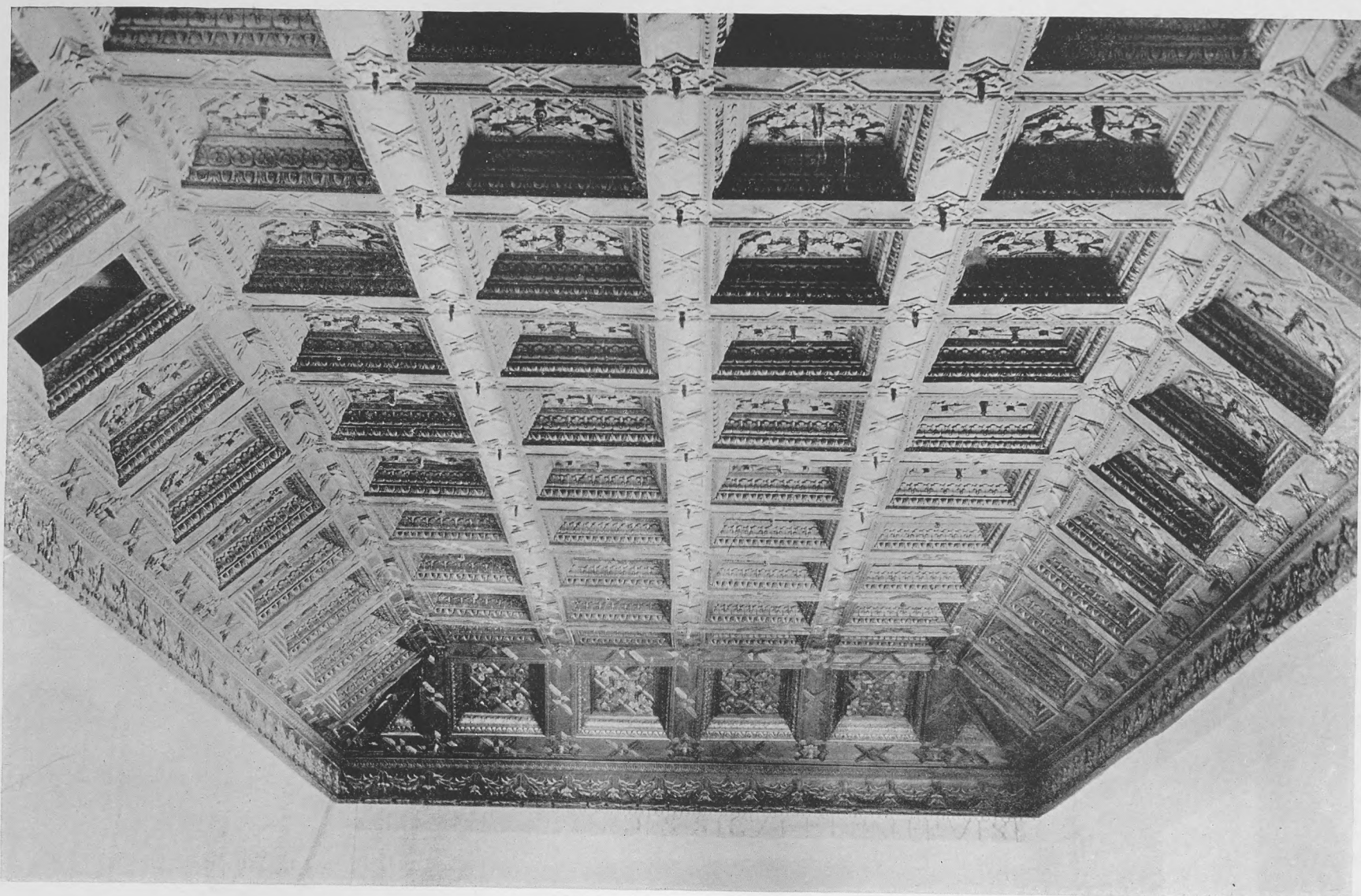
MONASTERY OF SANTA MARIA DE LA SISLA

XVI CENTURY



HIS monastery has already been described in connection with *Plate VII*. Of its two ceilings selected for illustration, this one, covering the former refectory, is the more important. Like most of the coffered types it was left unpainted, so that it is chiefly for its carved work that it claims attention. A purely regional note is the incline of the sides, again met with in the *Hospital de Santa Cruz* and in the chapter-room of Toledo Cathedral (*Plate XXXVIII*). The popularity of the form may be attributed to practical as well as artistic reasons. Being employed only in wide spans, the bracing at each end considerably augmented the stiffness of the framing; but even where additional rigidity was not sought for, the very form counteracted the inevitable sagging appearance of long timbers. As previously explained, the actual structure is trabeated and not trussed; the beam ends are imbedded in the walls and the diagonal pieces act merely as braces.

As to its style, the ceiling aims to be Renaissance, but nothing executed in the Toledan region was ever entirely free from certain inherent Moorish traits. Here it is the interlacings in the panel- and beam-soffits. The single note of color is the inscription band with its blue lettering, serving as a frieze and striking an interesting note between white walls and somber woodwork. A similar use of decorative lettering can be seen in *El Tránsito*, the chief synagogue of the Toledan Jews in the fourteenth century.



CEILING IN THE REFECTORY, MONASTERY OF SANTA MARIA DE LA SISLA

PLATE XLI

THE COLLEGE OF SANTA CRUZ, OR PROVINCIAL MUSEUM, VALLADOLID

XVI CENTURY



RECTED by Enrique de Egas between 1480 and 1492, the *Colegio de Santa Cruz* is sometimes referred to as the first building in Spain to embody the Renaissance style; but in truth the structure is entirely Gothic, with a few later Renaissance features, such as the portal, the cornice, and the ceiling under consideration. The college is now a museum, rich in polychrome wood sculpture.

This ceiling, covering a lower-story salon, is flatly coffered and treated in color. Its most distinctive feature is the combination of square and octagonal coffers, which will be noted again in the apartments of Charles V at Granada (*Plate XLVII*). While this arrangement reduces the apparent structural qualities of the ceiling, the decorative result is pleasing enough to compensate. How to treat the flat area where the panels came together offered something of a problem; the solution must be looked upon as plastic rather than structural.

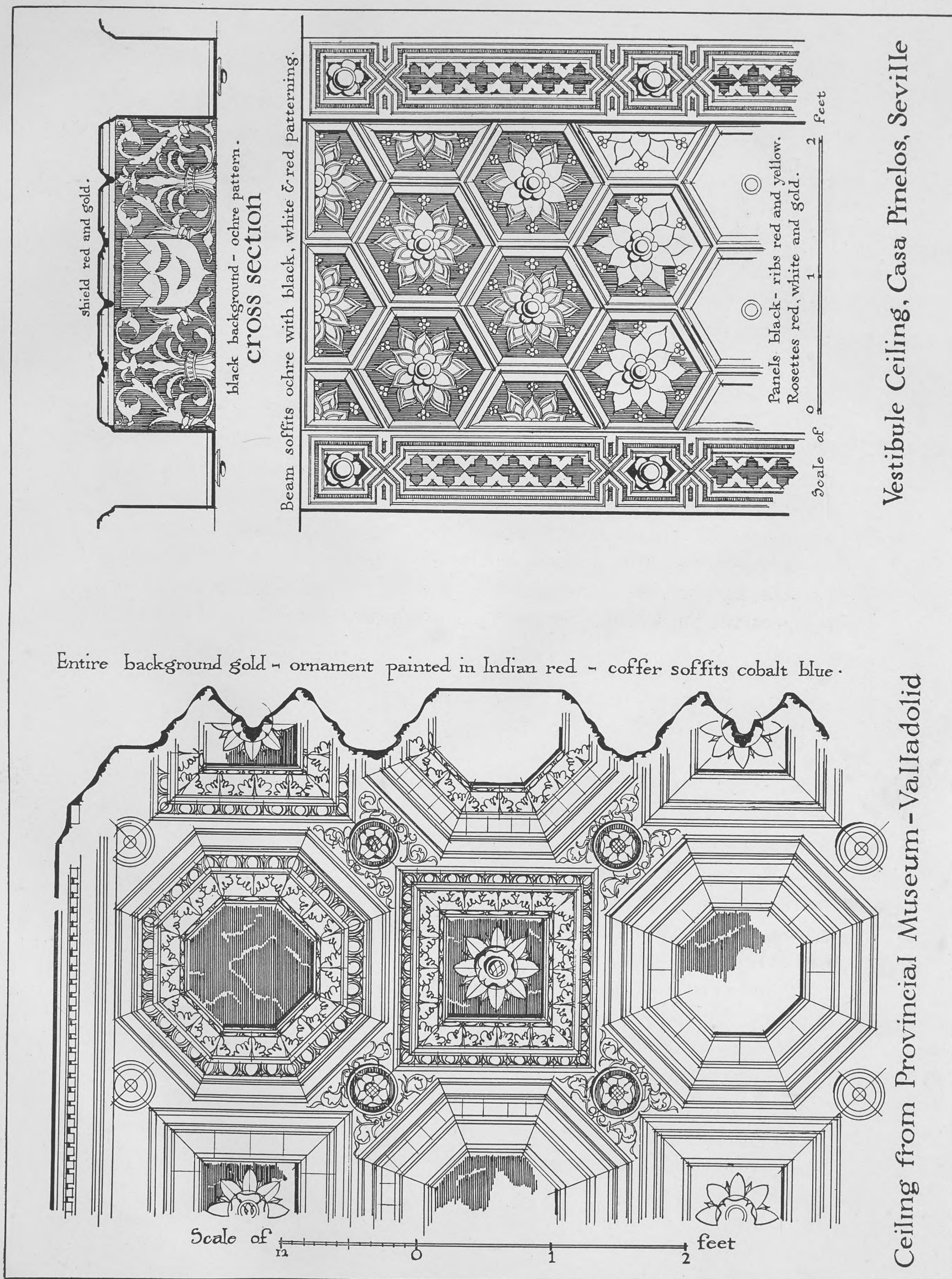
Color scheme: This is mostly carried out in gold. The exceptions are the panel backs, which are ultramarine blue, and the pattern, which at first glance seems carved but which in reality is painted on with Indian red.

THE PINELOS HOUSE, SEVILLE

XVI CENTURY

IN conjunction with *Plate XI*, this Sevillian house has already been described. The accompanying drawing illustrates the ceiling of the vestibule, a small enclosure eleven by fifteen feet, and twelve feet high. The ceiling is divided into four bays by longitudinal beams, and the spaces between are marked off into hexagonal panels by means of strips nailed directly to the boarding. The panel decoration is Renaissance; on the frieze-boards and sides of the beams are heraldic devices.

Color scheme: A black field to the soffit panels with the rosettes painted in white, red, and gold, and in alternate red and gold for the dividing strips. Beam sides, like wall boards, have as a background the same earthy black as the soffit panels, with a leaf patterning in yellow ochre. Blazons are highly colored in red, yellow, and blue. A delightful Moorish motif occurs on the beam soffits: black patterning on a light ochre field, framed in lines of scoring filled with brilliant carmine. The rosettes which occasionally interrupt this pattern are done in gold.



Vestibule Ceiling, Casa Pinelos, Seville

Ceiling from Provincial Museum - Valladolid

THE AUDIENCIA OR LAW COURTS, VALENCIA

XVI CENTURY



RECTED originally as the chamber of deputies for the kingdom of Valencia, this building is an imposing Renaissance edifice of the XVI century. It boasts of two very fine ceilings, that of the *Secretaría* (Plate L) and that of the *Salón de Cortes*. The latter, illustrated on the accompanying plate, is a magnificent cedar structure supported on an arcaded gallery. Both examples are in the Renaissance style.

The *Salón de Cortes* is one of the most sumptuous chambers in Spain. Though its ceiling has been classed as Renaissance, it and the room it adorns have that distinctive Spanish quality never encountered outside the Peninsula. The *lacería* shutters of the windows, for instance, are as thoroughly Moorish as any bit of carpentry done in the days of the caliphate; so are the many pendants that hang from the coffers of the ceiling; while in the gallery the very idea is Eastern, though here perfectly Europeanized in treatment. The only non-Spanish note in the room is the wall frescoes, which happen to be very good, and which were executed by the Spanish painter Zariñena collaborating with the Italian, Pozzo.

The ceiling proper is divided into twenty-one great coffers, square in plan and enclosing a secondary diagonal coffer. These are richly molded and ornamented with a large pendant in the central panel and smaller ones in each of the four corners. Extending around the entire chamber is an open gallery, two bays to every ceiling coffer, and each bay subdivided by a colonnette. On one of these is carved the date of the work. The balustrade is beautifully carved and the whole feature supported on massive brackets. The gallery motif, both here and in other examples, serves not only as a passage but also as a ventilating loft.

The entire ceiling is in monotone, and as it is executed in cedar even the customary bath of oil has been dispensed with. A similar but simpler work covers the reading-room of the Montesión library in Palma de Mallorca, a similarity due no doubt to the close commercial contact between the latter city and Valencia.



SALON DE CORTES IN THE AUDIENCIA, VALENCIA

1770

1770

PLATE XLIII

CASA DE PILATOS, SEVILLE

XVI CENTURY

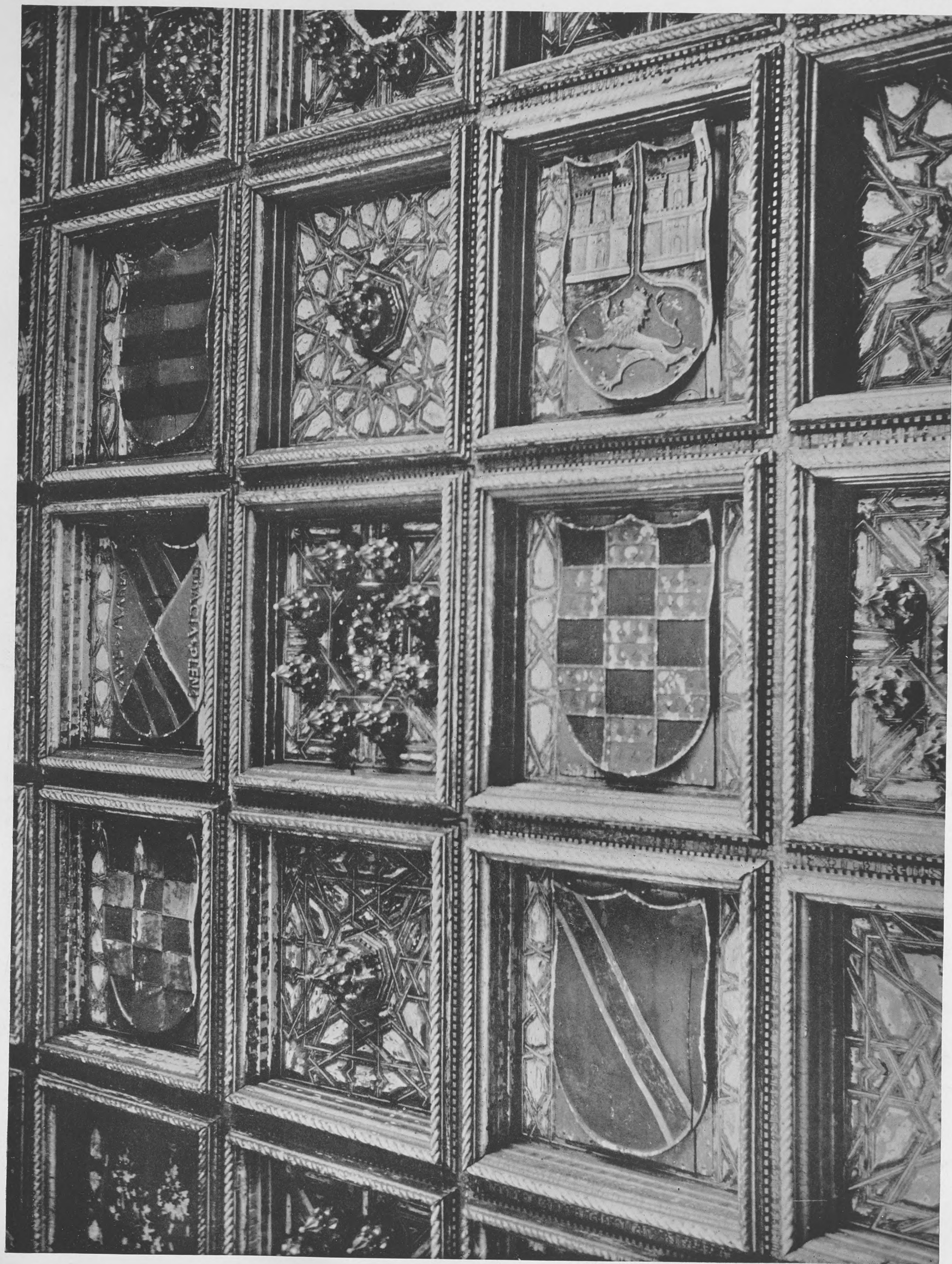


BUILT by Pedro de Ribera in the early XVI century, this Sevillian palace, the property of the Duke of Medinaceli, has been described in connection with *Plate X*.

The present ceiling covers the so-called Praetorium of Pilate, a spacious room to the right of the principal patio. Though stripped of all furnishings, no room in Seville gives a more complete idea of the sixteenth century Mudéjar salon than this. The floor is of simple red tiles, unpatterned; the walls, to a height of ten feet, are wainscoted with iridescent tiles, marvelously rich in color and arranged in panels so as to give the impression of oriental hangings; door and window openings are framed in broad bands of *yesería*, or carved plasterwork; while the inlaid doors and window shutters swing on massive wooden pivots in true Moorish fashion. Carved plaster is again introduced in the shape of a broad frieze underneath the ceiling.

Of the many ceilings in the palace this example is the finest, and peculiarly Spanish. It is set out in square panels filled with *lacería* star-patterning, each with its pendant. The exception to this arrangement is found in the two bands of panels down the center, containing heraldic devices.

Color scheme: This is effectively carried out in gold and black. The ribs are in gold, and the blazons, as well as the star-patterning, in gold and black.



CEILING OF THE PRAETORIUM, CASA DE PILATOS, SEVILLE

EPISCOPAL PALACE, ALCALA DE HENARES THE STAIR-HALL

XVI CENTURY



THE history of this famous palace of the Archbishops of Toledo has been given in connection with *Plate XXXIV*. The accompanying drawing is a section through the stair-hall which adjoins the principal patio. Patio and stair are held to be the quintessence of Spanish Plateresque, and were designed by Alonso de Covarrubias, assisted in the sculptural end by Alonso de Berruguete. The work was executed in 1535 and the years immediately following.

The treatment of the entire stair-hall, embracing the fine *artesonado* or paneled ceiling, forms a complete composition, and one totally unlike anything to be found in the rest of Europe. The Spaniard, having accepted the principle of wooden ceilings in his secular work, made every effort to reduce his supporting masonry to a minimum; this is evidenced in the light and graceful arches of the first and second stories. Of the various combinations encountered in Spain, this over the stairway is remarkable as a Renaissance adaptation of the Moorish *media naranja* or half-orange form. In plan the lower part conforms to the rectangular stair-hall, but by canting the corners the ends of the upper part become semi-hexagonal. The vaulted portion is then divided off into octagonal coffers arranged in three planes. The entire ornamental scheme, while Eastern in appearance, is carried out in the Italian style; that is, simple polygons replace the intricate figures of the Moors, and the detail becomes classicized. Even so simplified, it is doubtful if it could have been constructed without Moorish workmen.

It is interesting to note that this is one of the earliest examples where the Renaissance shell-motif was employed in the transition from rectangle to polygon, instead of the Eastern stalactite-motif. The ceiling is built of red pine, undecorated. It is beautifully executed, and stands to-day without restoration.

ALCALA DE HENARES: Stairway in the Archbishop's Palace

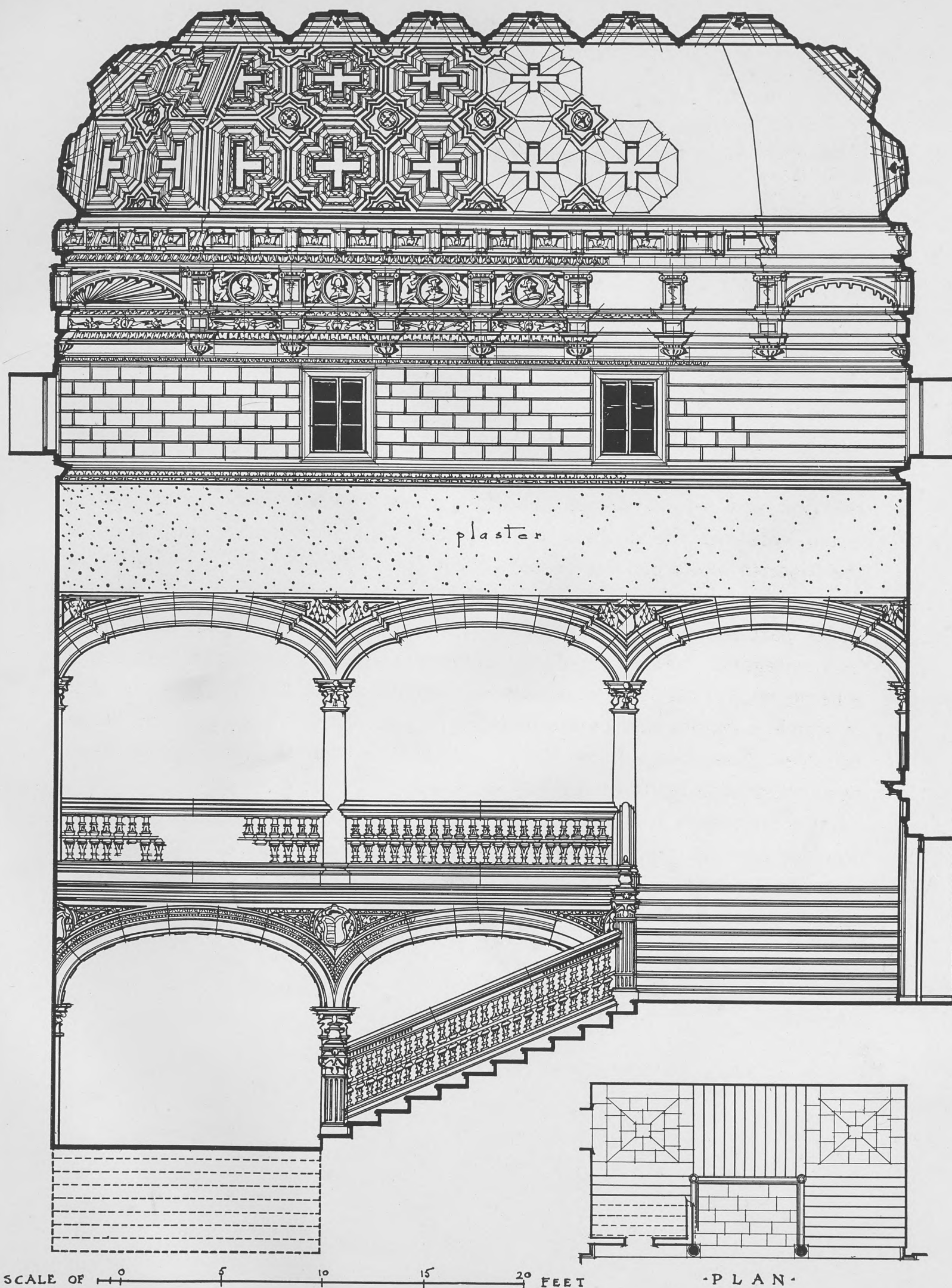


PLATE XLV

APARTMENTS OF CHARLES V IN THE ALHAMBRA

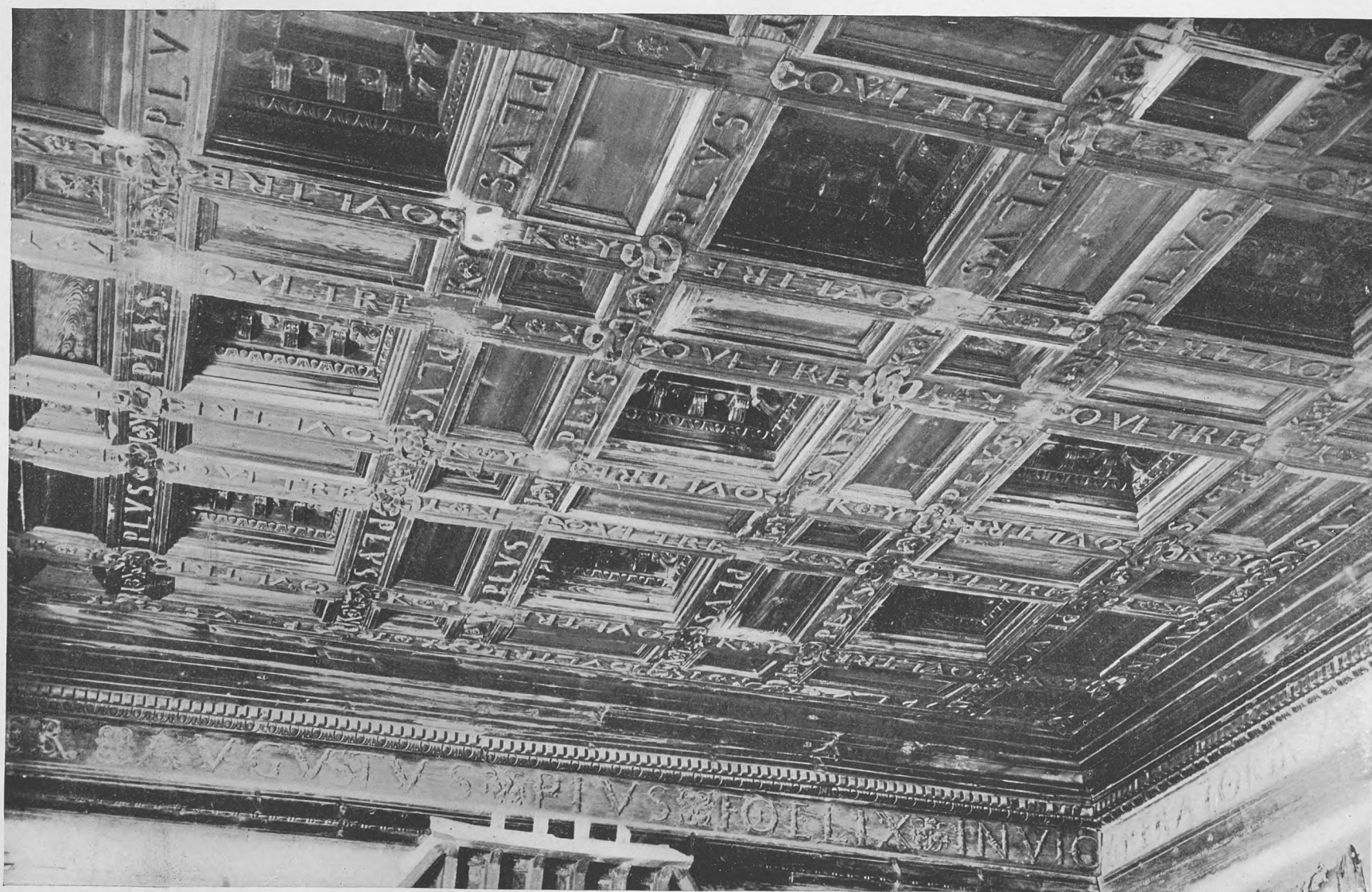
XVI CENTURY



WHEN the Emperor decided to build a royal residence within the precinct of the Alhambra, he also ordered that a suite of apartments be prepared for him in the old Moorish palace pending the erection of the new. These apartments are known as the *Aposentos de Carlos Quinto*. The same architect, the Italian-trained Pedro Machuca, had charge of both. The temporary apartments were, compared with the monumental palace, a very modest undertaking; a few rooms overlooking the beautiful *Patio de Daraxa* were stripped of their Moorish decoration and furnished with modern ceilings, as then understood, that is to say, in the Italian taste. For the rest, the rooms were undecorated,—walls merely whitewashed and floors left in simple red tiles. Both were to be covered with tapestries and rugs. It was one of these apartments that Washington Irving occupied during his stay at the Alhambra.

The ceilings in question, along with those at Alcalá de Henares (*Plates XLVIII and XLIX*), are the finest Renaissance examples in Spain. Except in the dining-room (*Plate XLVI*), all of them are arranged on the same principle: the complete covering of the floor construction above by means of applied coffers of various shapes. All are devoid of color but, in an edifice otherwise full of gorgeous polychrome ceilings, these four undecorated specimens are a grateful relief. The wood employed is red pine, the same as in the vast *Hospital Real* of Granada. It is stated by Don Manuel Gómez-Moreno, the best authority on all that pertains to his native city, that the carpenter Juan de Plasencia executed the work in both cases.

Coming from the Hall of the Ambassadors, the first room entered is the *comedor* or dining-room, measuring eighteen feet nine inches by twenty feet five inches. Its ceiling is one of the finest of the series, remarkable for an admirable severity that is more classic than Renaissance. As mentioned, this is the only one where the coffering is built around the actual beams. While the room is not square, there is an even number of coffers in each direction, the additional space on the longer side being taken up by a fret band at each end (see drawing *Plate XLVI*). The coffers, unusually deep for Spanish work, are well molded and with little carving. In the center of each is a wreath of oak or laurel, and along the beam soffits runs a double interlacing band familiar to classic design. The ceiling is supported on a Doric frieze containing alternate rosettes and ox-skulls between the triglyphs. The whole is characterized by a knowledge of classic art rarely encountered in Spanish decoration, and certainly in no other wooden ceiling.



TWO CEILINGS FROM THE APARTMENTS OF CHARLES V IN THE ALHAMBRA

PLATE XLVI

(Concluded from page 178.)

Adjacent to the dining-room is the *Salon de Plus Ultra*, so called because of Charles's motto carved around the panels in reference to his conquests in the new world. This ceiling, while more interesting in scheme than the first described, is not as well designed or executed. It consists of alternate deep coffers and coupled flat beams, the latter intersecting each other to frame the coffers. This contrast of flat paneling and deep caissons is striking and satisfactory. Supporting the whole is a wooden frieze carved with the following laudatory inscription: *IMPERATOR CAESAR KAROLUS V HISPANIARUM REX SEMPER AUGUSTUS PIUS FELIX INVICTISSIMUS*. A ceiling of this type was an innovation in Spain, but those familiar with Italian interiors will at once recall its prototype in the Farnesi Palace in Rome. This room and the preceding are now used as a museum of carpentry. Most of it is Moorish, but there is one small ceiling set against the wall, designed in crude Renaissance and brilliantly decorated in red, blue, and gold. No one appears to know whence it was brought.

The next example, that in the room occupied by Washington Irving, or *Sala Washington*, as it is called, is very beautiful and is, by far, the most Spanish in character (*Plate XLVII*). It is composed of deep octagonal coffers alternating with flat square panels. A profile head carved in low relief adorns the center of each coffer, and in the flat panels is an acanthus scroll. This flat portion is treated in a very original and effective manner, without any attempt to finish it off by a molding. The ceiling rests on a delicately molded frieze of pure Renaissance section, enlivened with minutely carved modillions. Here, again, the panel area is square, but not the room; and, again, the difference is taken up by a Greek fret.

Less unique is the ceiling of the fourth room, for it exhibits a Moorish influence in its coffering which is absent in the other examples. The nucleus of the design is the star pattern, beautifully worked out and put together, but too uniform and conventional to be sympathetic; nor has the carving in the soffits any of the refinement previously encountered. Beyond this apartment, and covering a passage, is the one painted piece in the group, likewise Renaissance but small and not remarkable in any way.

Pedro Machuca, to whom it is safe to ascribe the foregoing designs, is the first Spanish architect of whose training in Italy we have authentic record. According to the authoritative Don Manuel Gómez-Moreno, Machuca studied "beside the divine Rafael da Urbino, and was the first to bring to Spain the maxims of the Renaissance in all their classic purity." Machuca's one architectural achievement, the palace built for Charles V, is the finest and most intelligent exemplification of classic architecture in Spain.

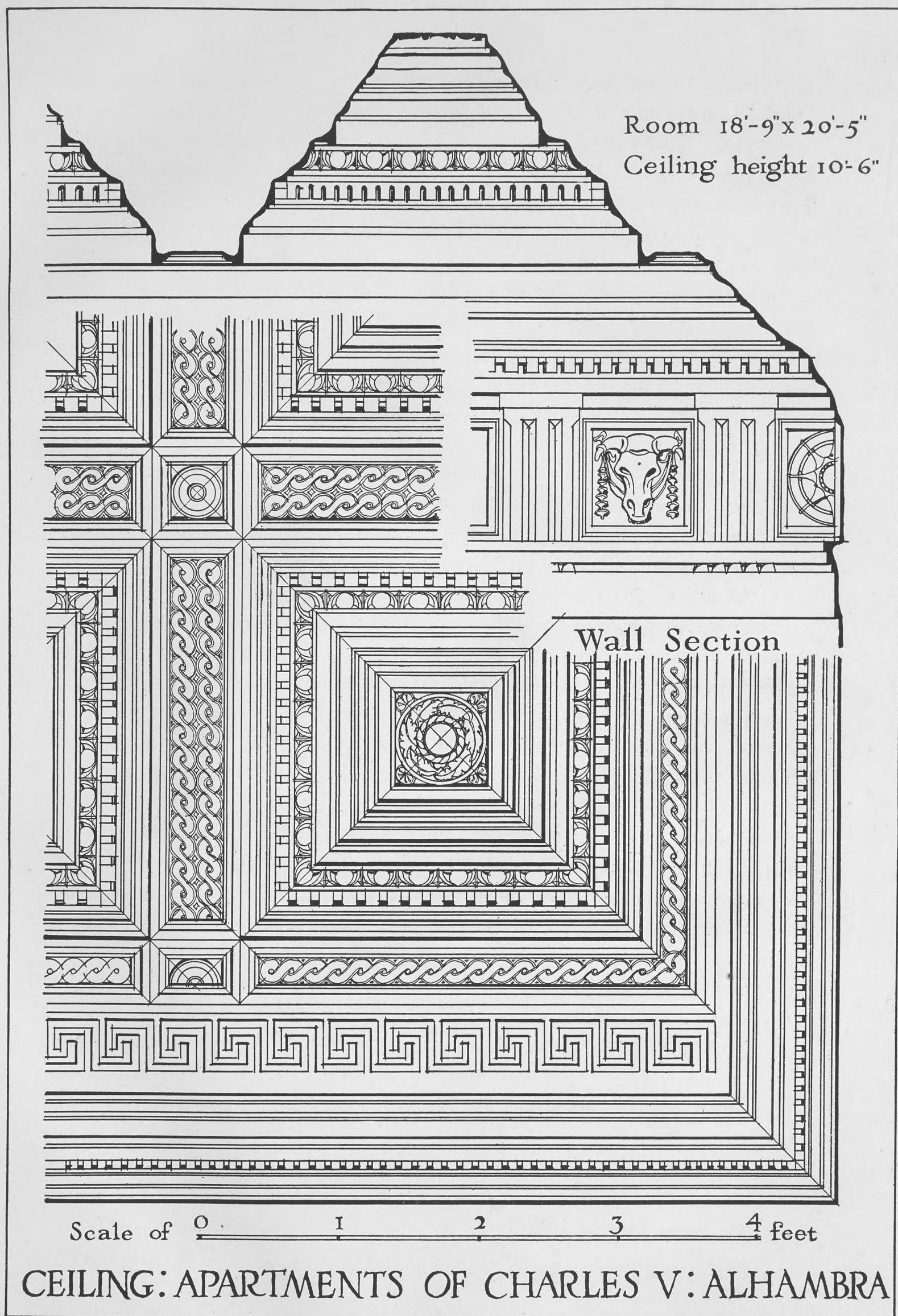
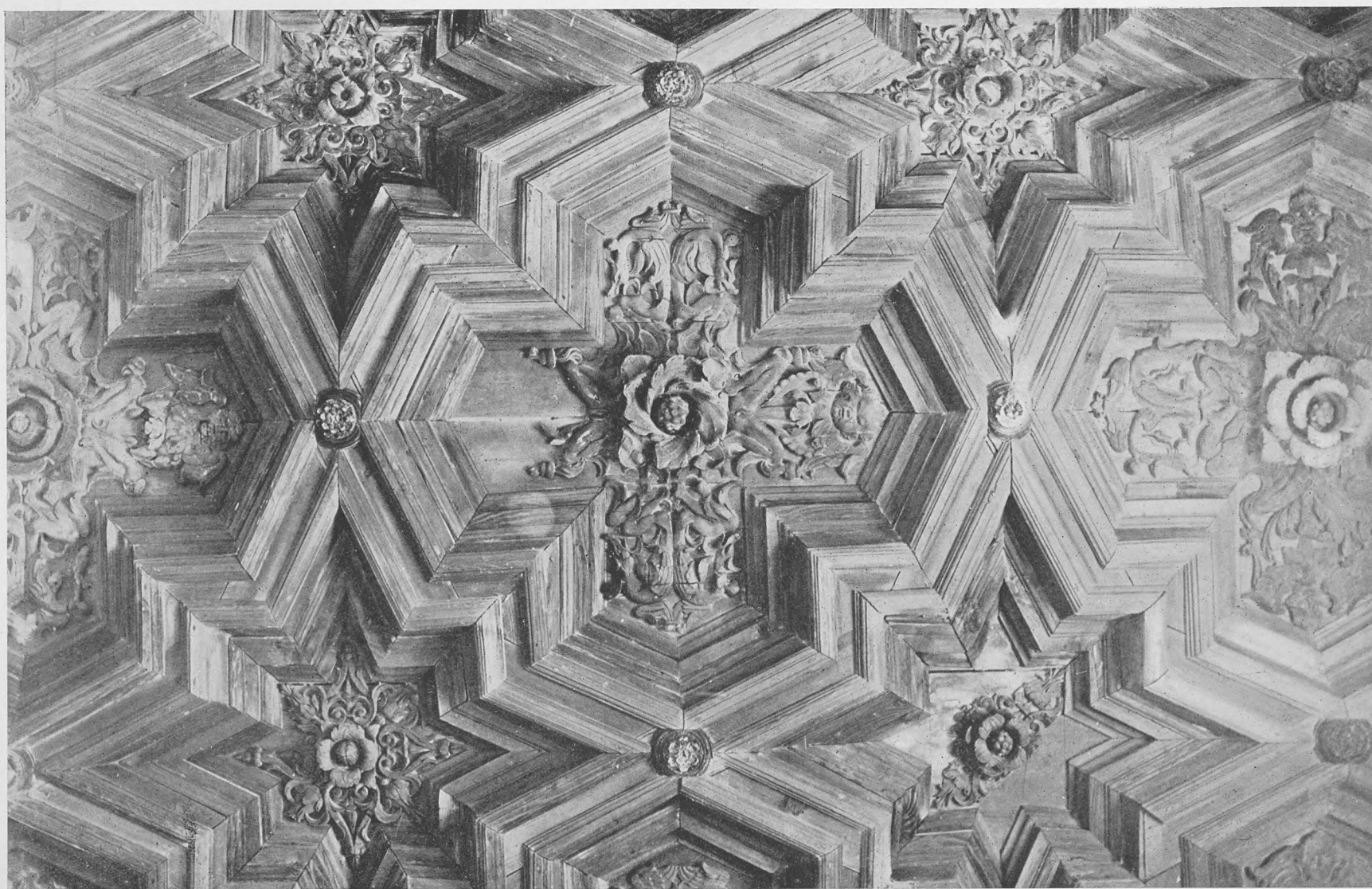


PLATE XLVII

INDEX START

[*For a detailed description of these ceilings see*
text accompanying Plates XLV and XLVI.]



TWO SMALL CEILINGS FROM THE APARTMENTS OF CHARLES V IN THE ALHAMBRA

PLATE XLVIII

EPISCOPAL PALACE, ALCALA DE HENARES THE WEST WING

XVI CENTURY

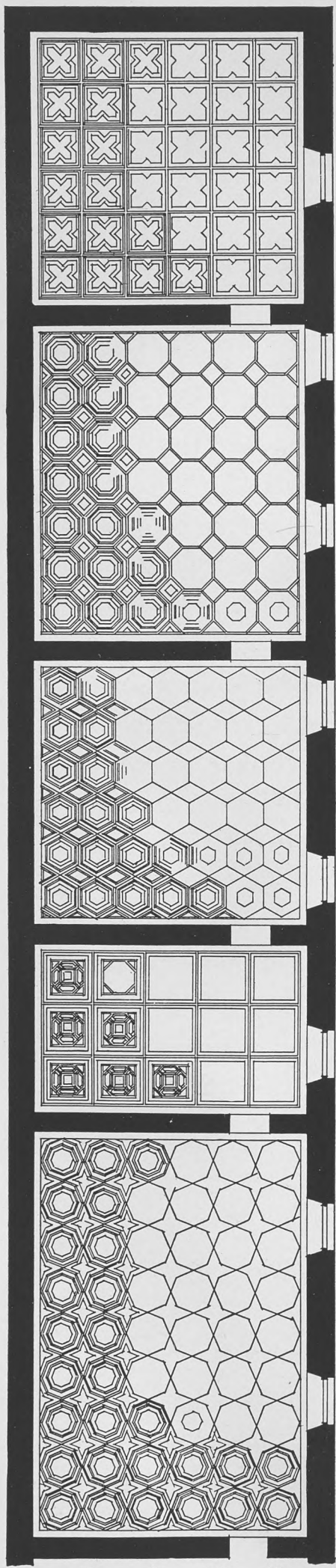


IN addition to the two Alcalá ceilings already described (*Plates XXXIV and XLIV*), there remain two complete series in this famous building. One is in the *Salones de los Cardinales*, at the head of the principal stair; the other, illustrated here, is in the western wing, now occupied exclusively by the national archives. Those in the salons of the cardinals are of the beamed type, polychrome, but very much over-restored. Those in the western wing, having never been tampered with and being beautifully preserved, have been preferred for illustration. That they were not torn down and used for firewood, like so many others in the palace when it was serving as a barracks, is a miracle to be grateful for.

The group consists of five Renaissance coffered ceilings covering rooms of the same width but of varying length, as is evident from the key plan. No two are quite alike, but all are characterized by an excellent sense of scale and by harmony of treatment, as may be appreciated from the plate following, where two photographs are shown. Ceiling *A* is worked out in squares enclosing a St. Andrew's cross; *B* in octagons with a small square between; *C* in hexagons with a lozenge-shaped panel between; *D* in squares whose corners are taken up with a shell motif; and *E* in octagons with a four-pointed star between. All the detail is most vigorously carved, the ceilings, being left unpainted, and the red pine in which they are executed, merely oiled.

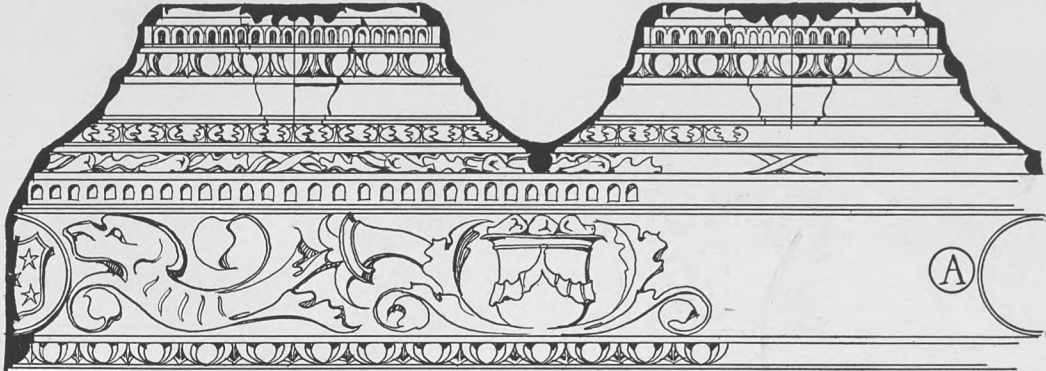
There is a tradition in Alcalá that the illustrious figure sculptor Alonso de Berruguete carved these ceilings—that a contract proving his authorship exists in these very archives; but their extremely architectonic quality makes this more than improbable. They were designed most likely by Covarrubias, and executed by any one of the army of good carvers employed by the archbishops both at Alcalá and Toledo.

ALCALÁ DE HENARES: Ceilings in the Archiepiscopal Palace

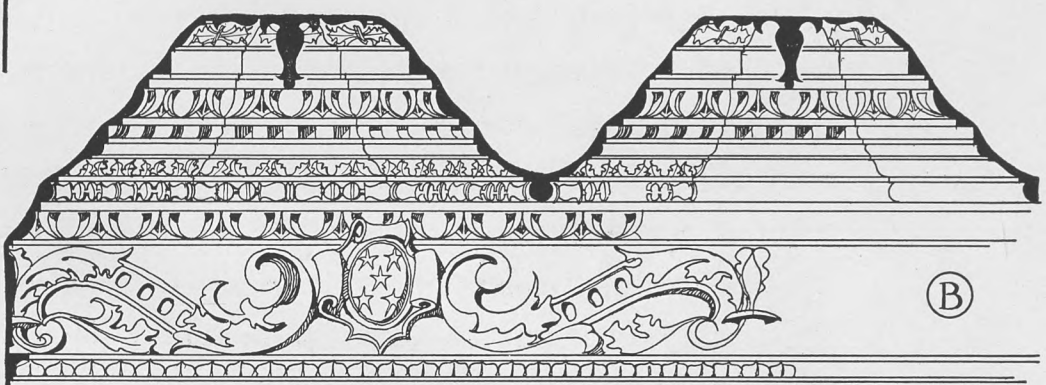


Scale of 0 5 10 15 Feet
Scale for Rooms

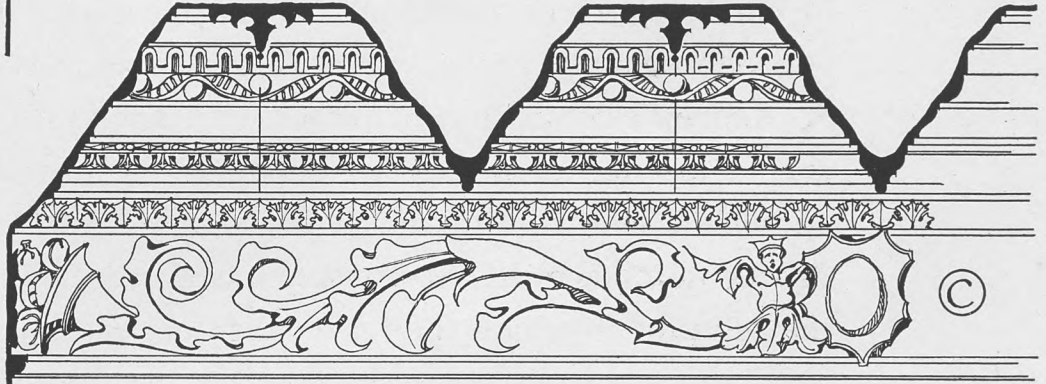
Room
A



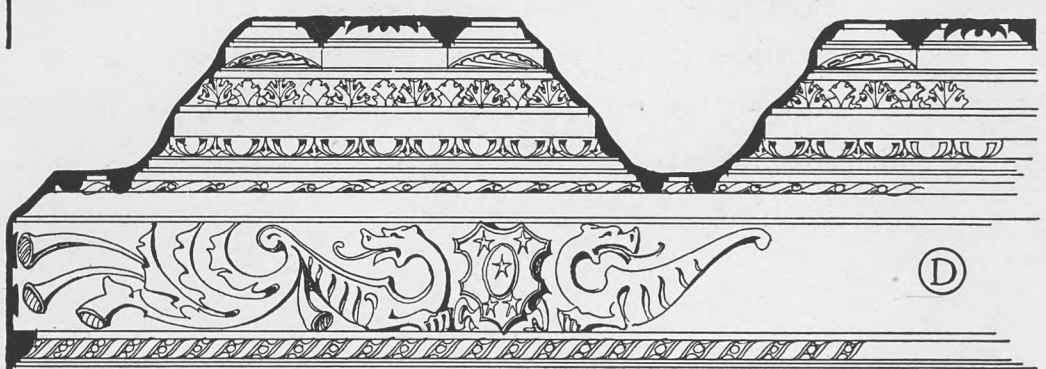
B



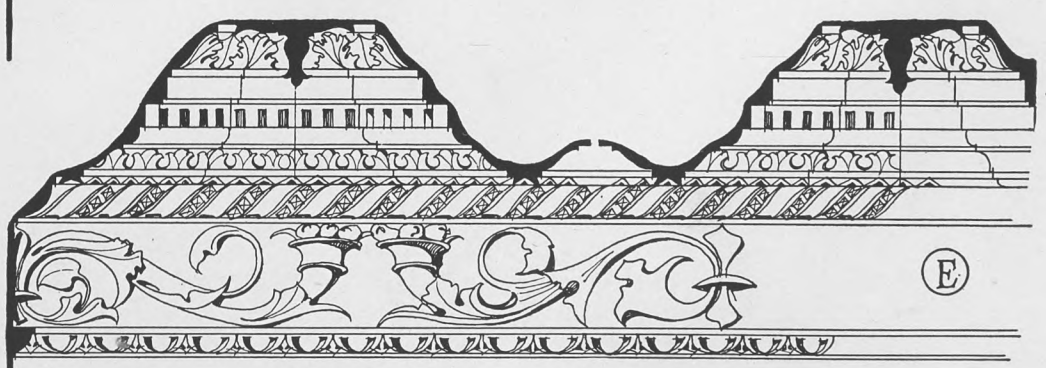
C



D



E

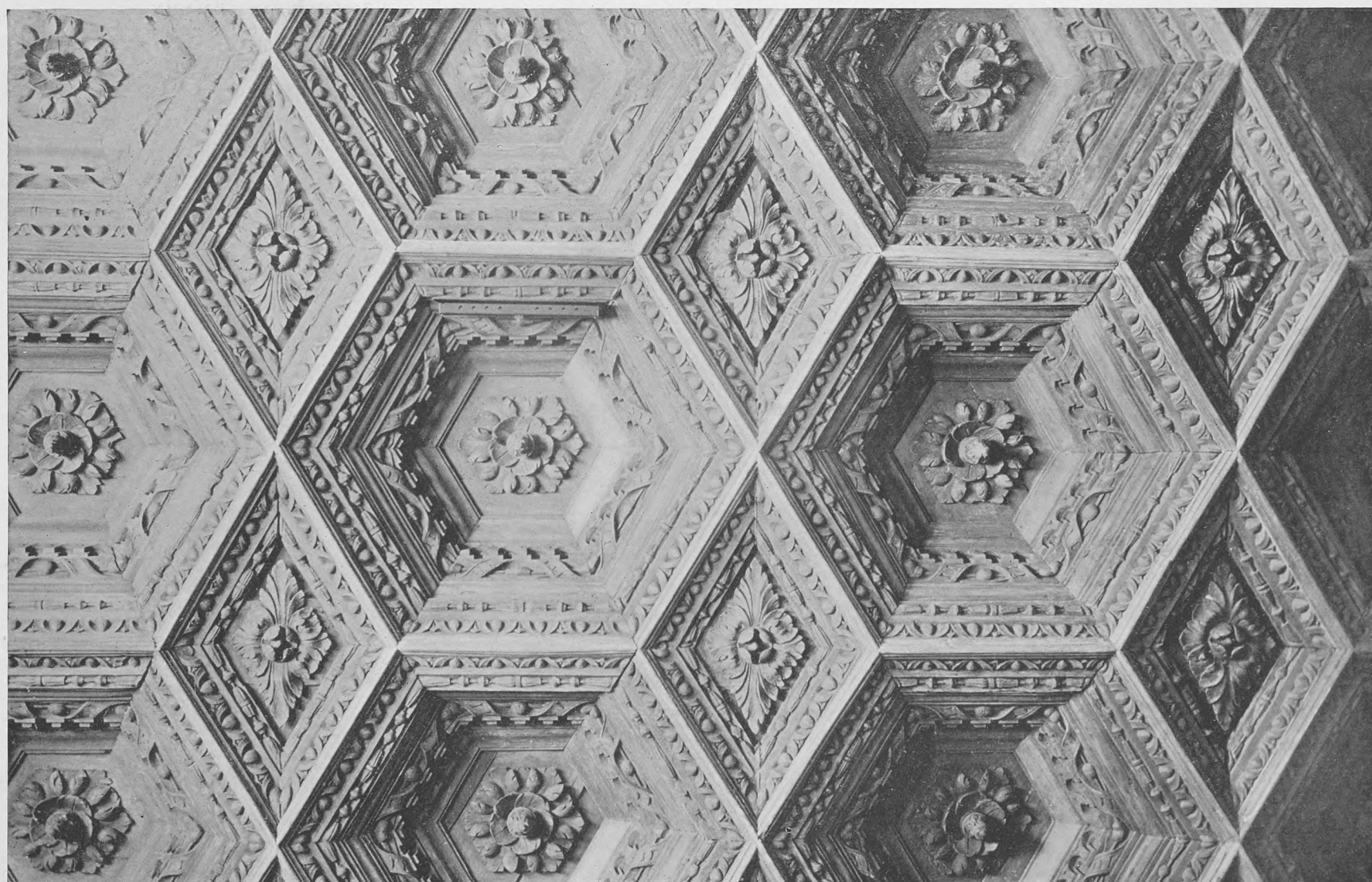
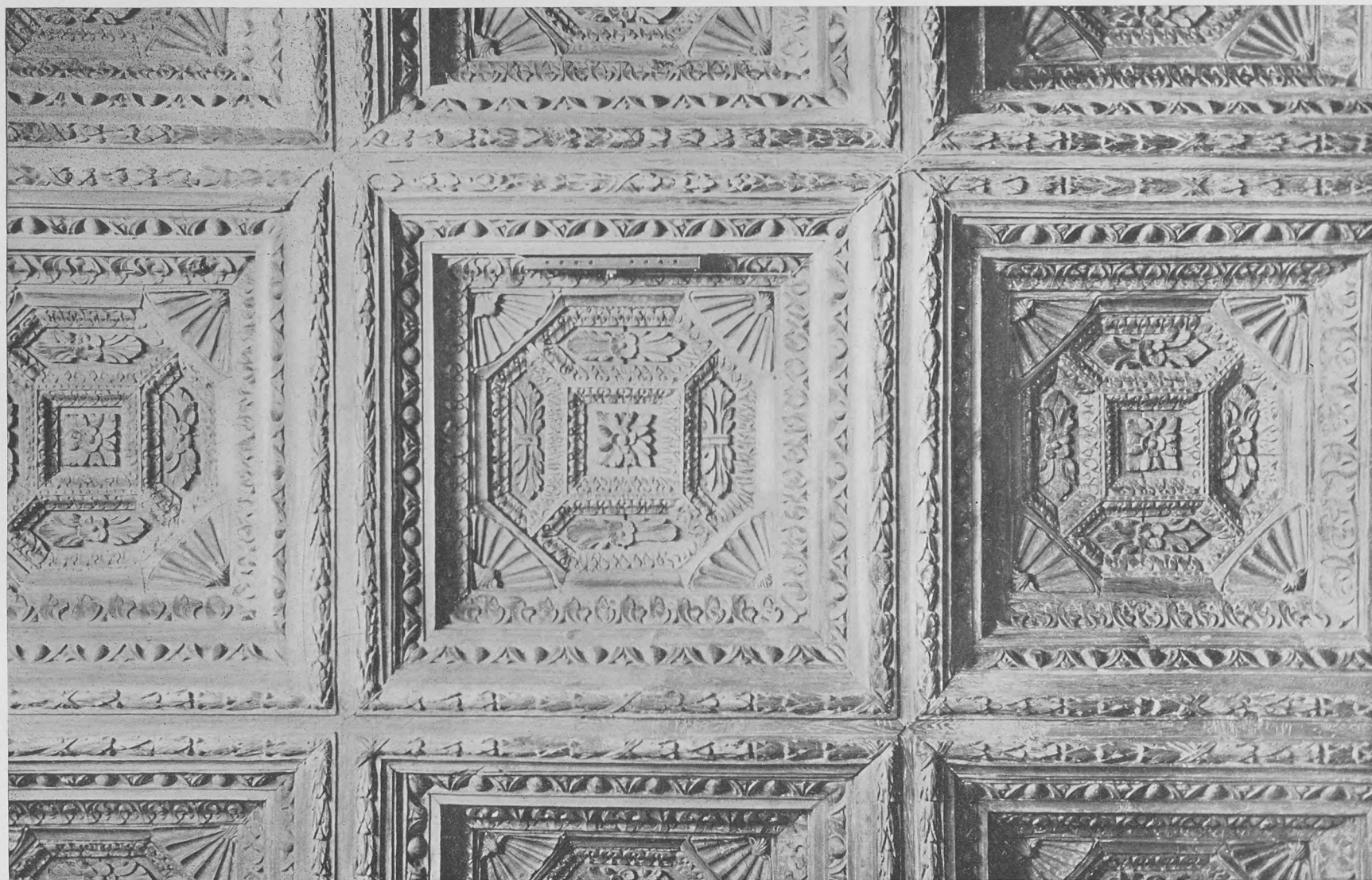


Scale of 12 0 1 2 3 4 5 Feet
Scale for details

PLATE XLIX

PLATE XLVIII

[*For a detailed description of this ceiling*
see text accompanying Plate XLVIII]



TWO CEILINGS IN THE ARCHBISHOP'S PALACE, ALCALA DE HENARES

THEORY OF THE EARTH

CHAPTER I

The earth is a sphere, and its surface is covered by water. The land is divided into continents and islands. The water is divided into oceans and seas. The air is divided into clouds and rain. The fire is divided into volcanoes and earthquakes.

The earth is a sphere, and its surface is covered by water. The land is divided into continents and islands. The water is divided into oceans and seas. The air is divided into clouds and rain. The fire is divided into volcanoes and earthquakes.

The earth is a sphere, and its surface is covered by water. The land is divided into continents and islands. The water is divided into oceans and seas. The air is divided into clouds and rain. The fire is divided into volcanoes and earthquakes.

CUENCA CATHEDRAL

XVI CENTURY



UR illustration shows a detail of the ceiling which covers the *capilla honda*, or lower chapel, of the cathedral. It is only one of the innumerable works of art in wood and iron for which this cathedral is famous. Of the several good ceilings, most have been ruined by subsequent painting, including the beautiful example over the chapter-room, now brutally covered by a thick coat of dark leaden-colored paint. The best preserved is the one here illustrated, although it, too, has been painted over. It covers a chapel twenty-five by fifty-seven feet, richly carved in the Renaissance style. Two great star-shaped pendants drop nearly five feet below the plane of the ceiling,—a feature more ingenious than agreeable; but the quality of the ornamentation in the panels is exquisite. It is one of these panels that has been chosen for the opposite plate.

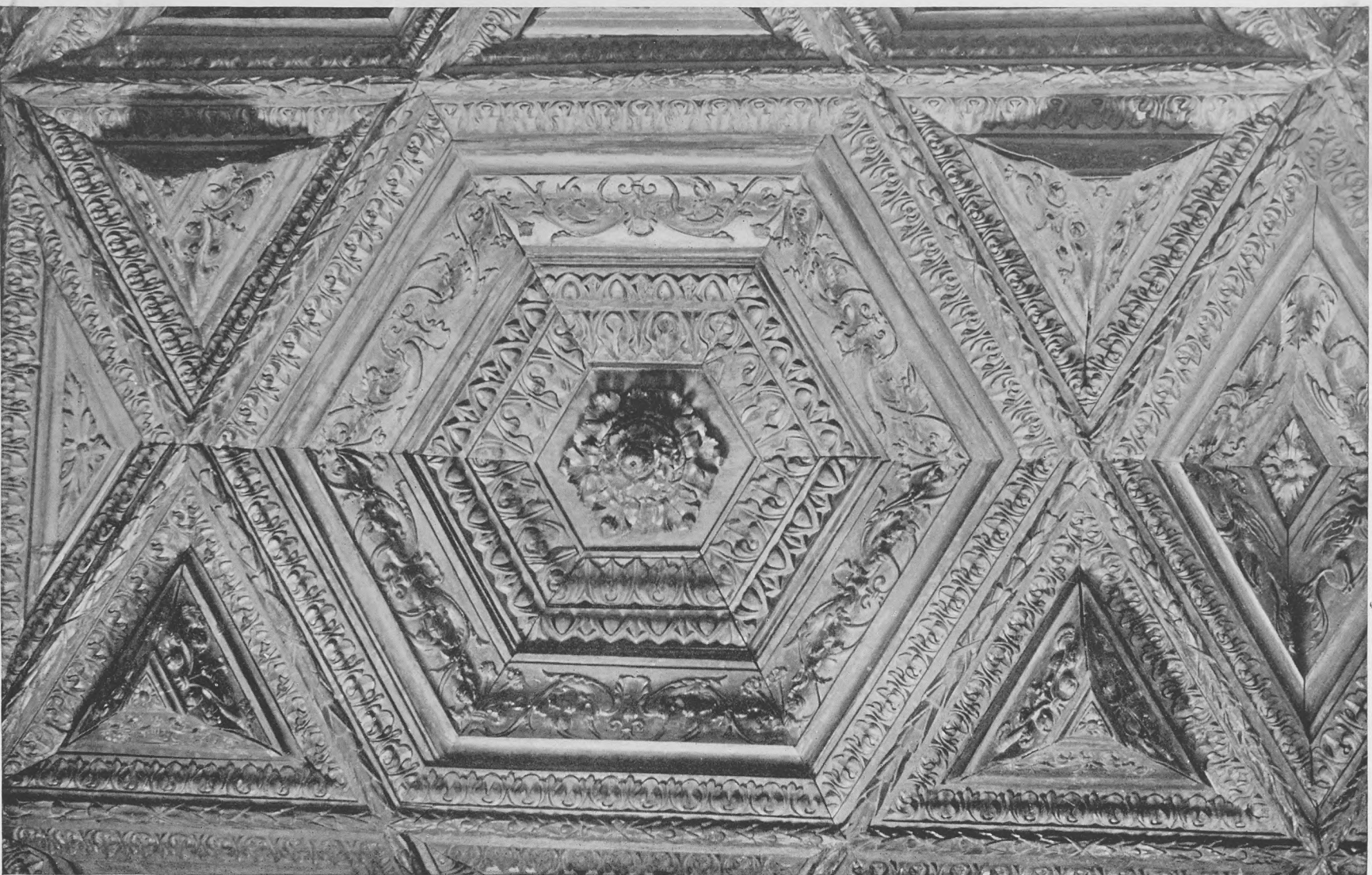
AUDIENCIA, OR LAW COURTS, VALENCIA

XVI CENTURY

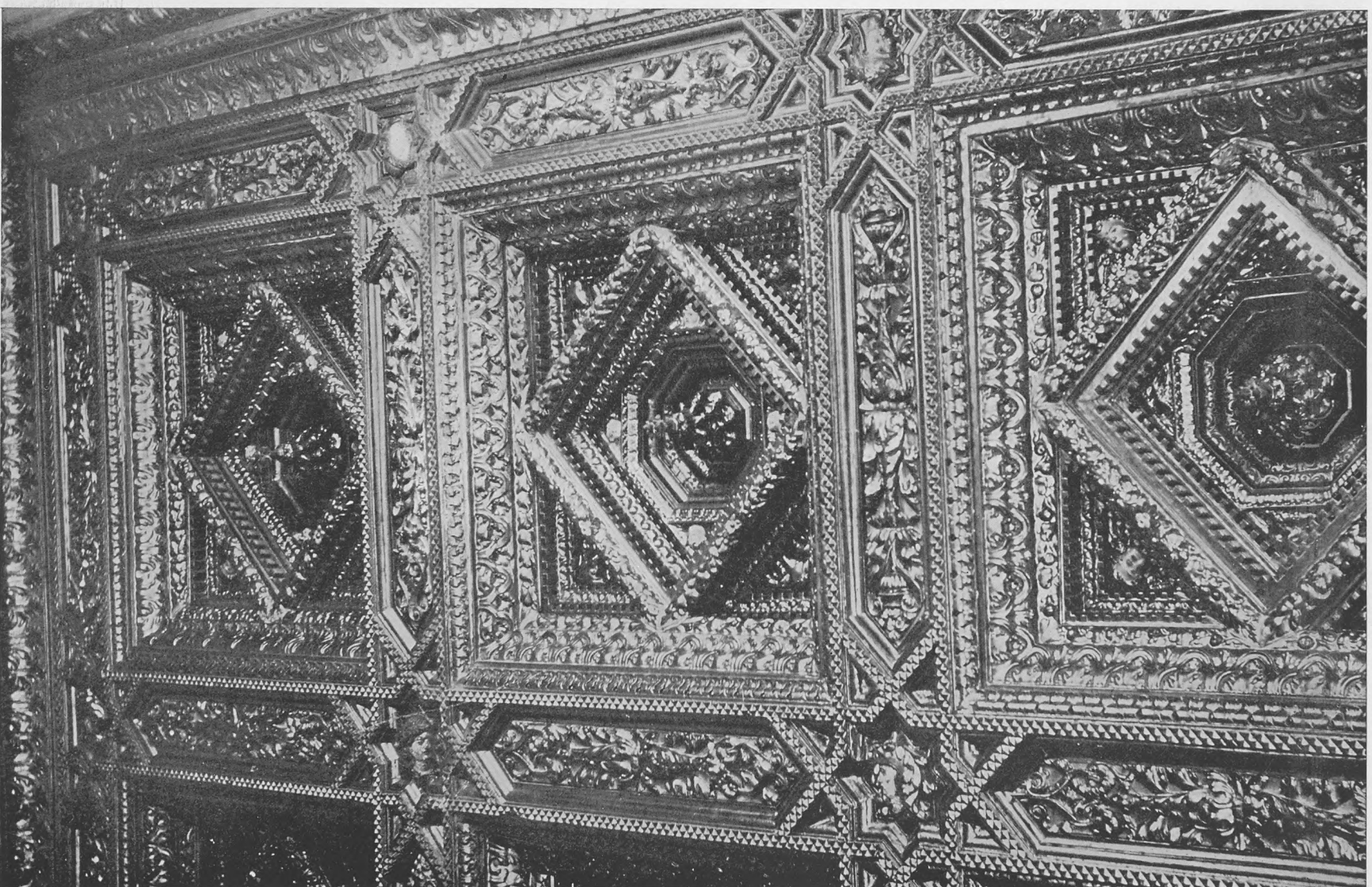
THIS building has been described in connection with the *Salón de Cortes* (Plate XLII). The present example covers a smaller room on a lower floor called the *secretaría*, and is richly carved and gilded. It is known to have been commenced in 1535 by maestro Ginés Linares, but it was soon turned over to his son Pedro who, it is stated in the report of the deputies, was a superior craftsman to his father. The decoration was entrusted to one Luis Mata, who finished it in 1583.

It is a beautiful ceiling, with gilding which has more the quality of beaten *orfèvrerie* than treated woodwork. Less Spanish in character than that in the more important salon upstairs, the eight-pointed stars at the intersection of the beams and the faceting of the beam edges are, nevertheless, touches entirely Mudéjar.

Color scheme: As has been said, the ceiling is richly gilded. In addition, a certain amount of color has been subtly introduced into many of the panel molds, and the portrait reliefs are treated in flesh color on a background of either carmine or cerulean blue.



CEILING PANEL FROM THE CAPILLA HONDA, CUENCA CATHEDRAL



CEILING PANEL, SECRETARIA IN THE AUDIENCIA, VALENCIA

CONSULADO, PALMA DE MALLORCA

XVI CENTURY



ALMA, capital of the Balearic Isles, has the distinction of having established the first marine court in Europe. The actual building, or *Consulado del Mar*, is an attractive Renaissance structure dating from the middle of the XVI century. It is now used as a school for boys but, fortunately, their jackknives have not yet reached the ceilings. Of the several fine *artesonados*, that in the largest classroom was selected for illustration. It measures some fifteen by thirty-six feet, and is of a deeply coffered type not quite like anything on the mainland. These islands had a flourishing trade in the XVI and XVII centuries with France and The Netherlands, and this probably accounts for a certain distinctiveness in the architecture in general,—diamond-pane casements, French scroll balconies, and other un-Spanish features.

Another local peculiarity to be noticed is the fondness for the Italian turnings which form the lowermost mold of the dividing ribs. The Mallorcans introduced these wherever it was possible,—as chair-legs, bed-posts, upright corners to chests and, in fact, wherever a piece of molding would otherwise have been used. They are again encountered in the ceiling of the charming little *loggia* of the *Consulado*. Both examples are executed in the common red wood of the island.

Color scheme: The natural tone of the wood forms the body tone of the ceiling, applied color being limited to the soffit panels, which are painted a sea-green. Gold is found on the pendants, the turnings, and the frieze; likewise in the shells which according to true Renaissance tradition take up the transition from square to octagon.

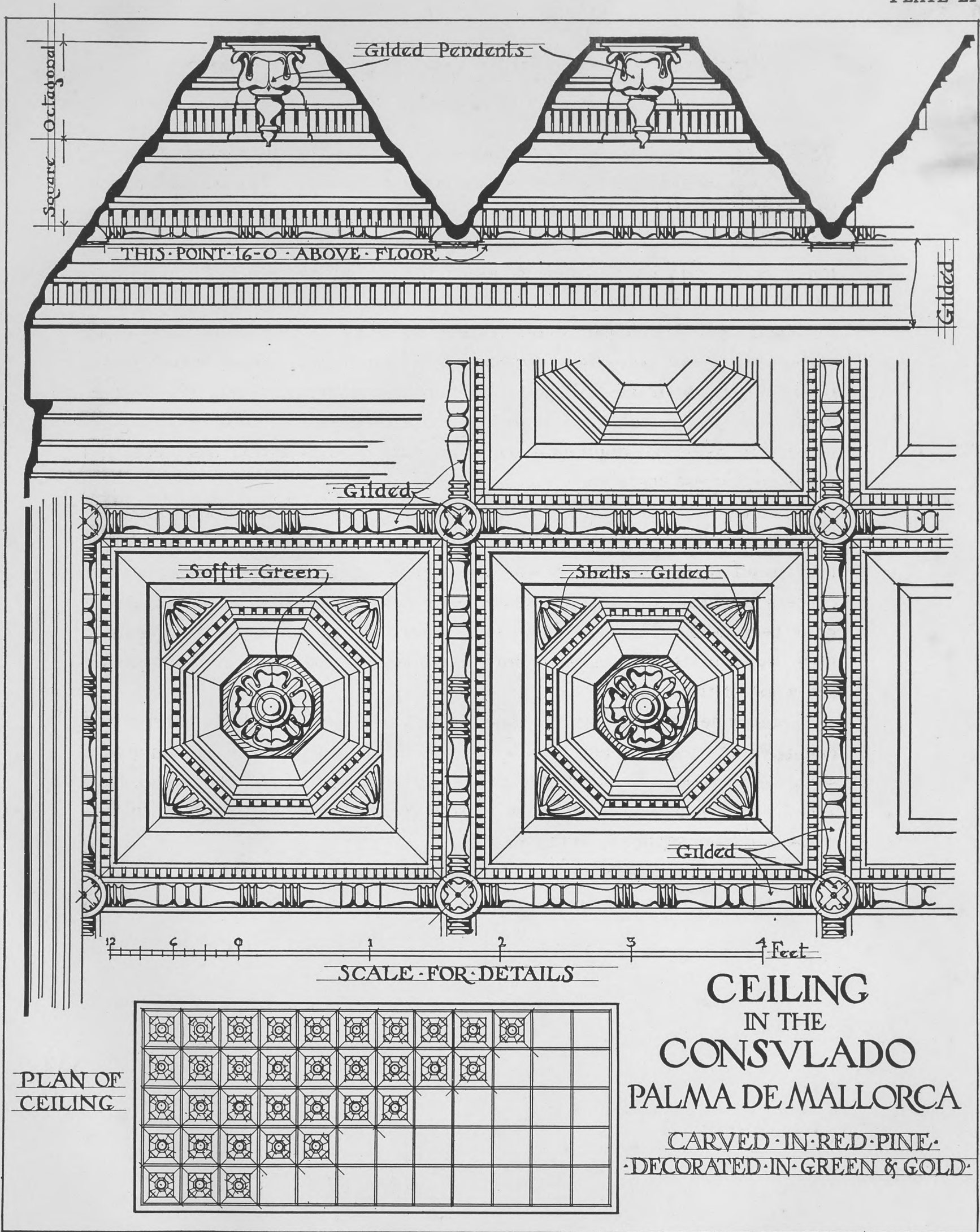




PLATE LII

PALACE AT PEÑARANDA DE DUERO

XVI CENTURY

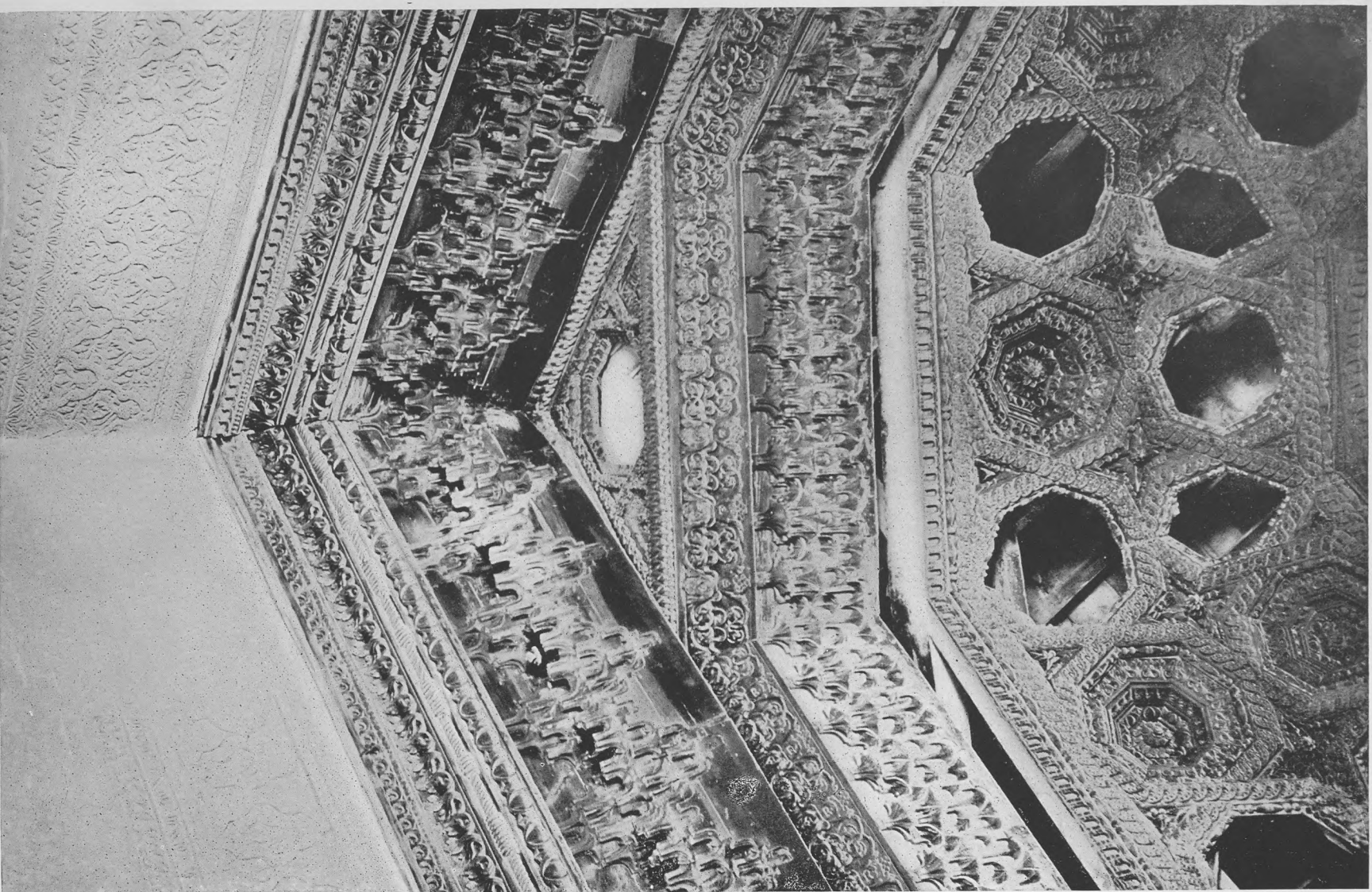


HIS deserted, decaying palace lies three or four hours' drive northeast of Aranda de Duero, a station on the railroad between Valladolid and Zaragoza. It was built about 1530 by the third Count of Miranda,—to mention but one of his numerous titles. The last member of this illustrious family to inherit it was Eugenie, the aged empress of France, who has not been in her native Spain for many years. The family archives were long ago destroyed by fire, and only the inscription over the main portal remains to tell who originally dwelt there. The architect is unknown but, to judge from this same portal, he was Francisco de Colonia of Burgos.

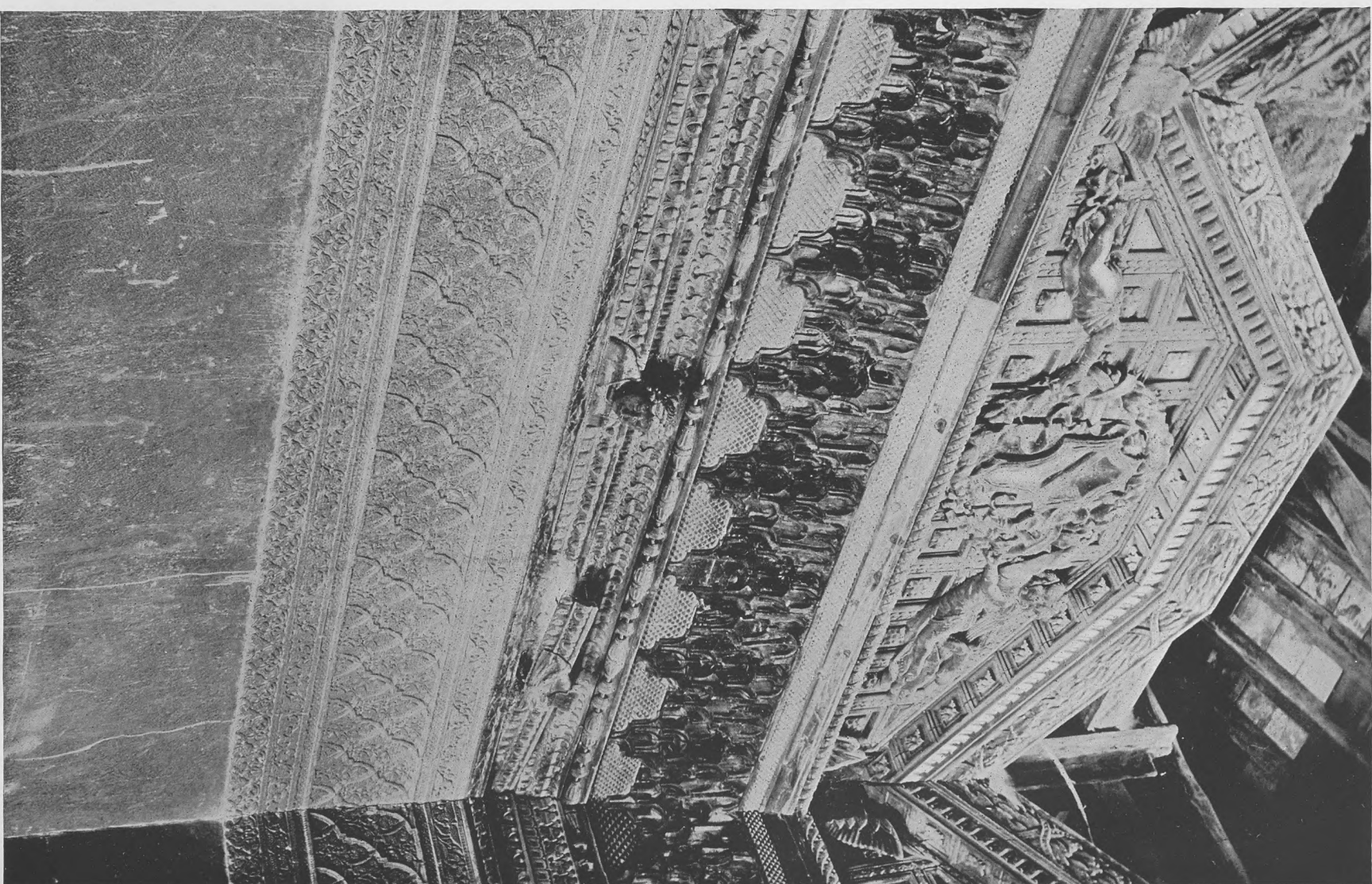
The remarkable series of *artesonados*, or paneled ceilings, in this palace presents about as sorry a picture of neglect and abuse as one could imagine. The whole structure is crumbling, and the ceilings, being most perishable as to material, have suffered irreparably. Altogether some eight or nine salons still retain their coverings, though with great gaps in them, the fallen coffers having been carried off for firewood by the villagers. They vary in style from Moorish to Renaissance, as is evident in the four examples illustrated. All are carved in reddish pine and devoid of decoration.

Most sumptuous of all was the ceiling which covered the claustral stair connecting upper and lower galleries of the patio (*Plate LII*). The entire top has fallen in, but the remaining side panels and rich friezes show how magnificent it must have been, especially when the marble stair was intact and the lofty walls were hung with tapestries. It is quite likely that the more exotic portions, stalactite band and carved plaster work, were executed by Moorish artisans; but where the style changes to Renaissance, the carpentry is all at sea. Moldings, instead of being worked in strips in the usual fashion, are cut from heavy timbers and built up after the manner of stonework. One wonders whether Spanish hands, groping about in a new style, interpreted these parts, or whether it was, after all, the versatile Moorish *tallador* who bent to the unaccustomed task of carving large-sized cherubs and heavy swags.

Among the fine ceilings of the *piso principal*, or main floor, that covering the chief salon is the most important. It is sixty feet in length, vaulted in section, and groined at the ends. The canted corners are upheld on the Moorish stalactite motif which crudely breaks the continuity of a beautifully carved Renaissance frieze. The gaping voids in many of the coffers give one an opportunity to study the method of framing. The whole is very logically built up, with rafters so placed as to come on center with the dividing ribs of



DOMICAL CEILING IN THE RUINED PALACE OF PEÑARANDA



CEILING OF STAIR-HALL IN THE RUINED PALACE OF PEÑARANDA

PLATE LIII

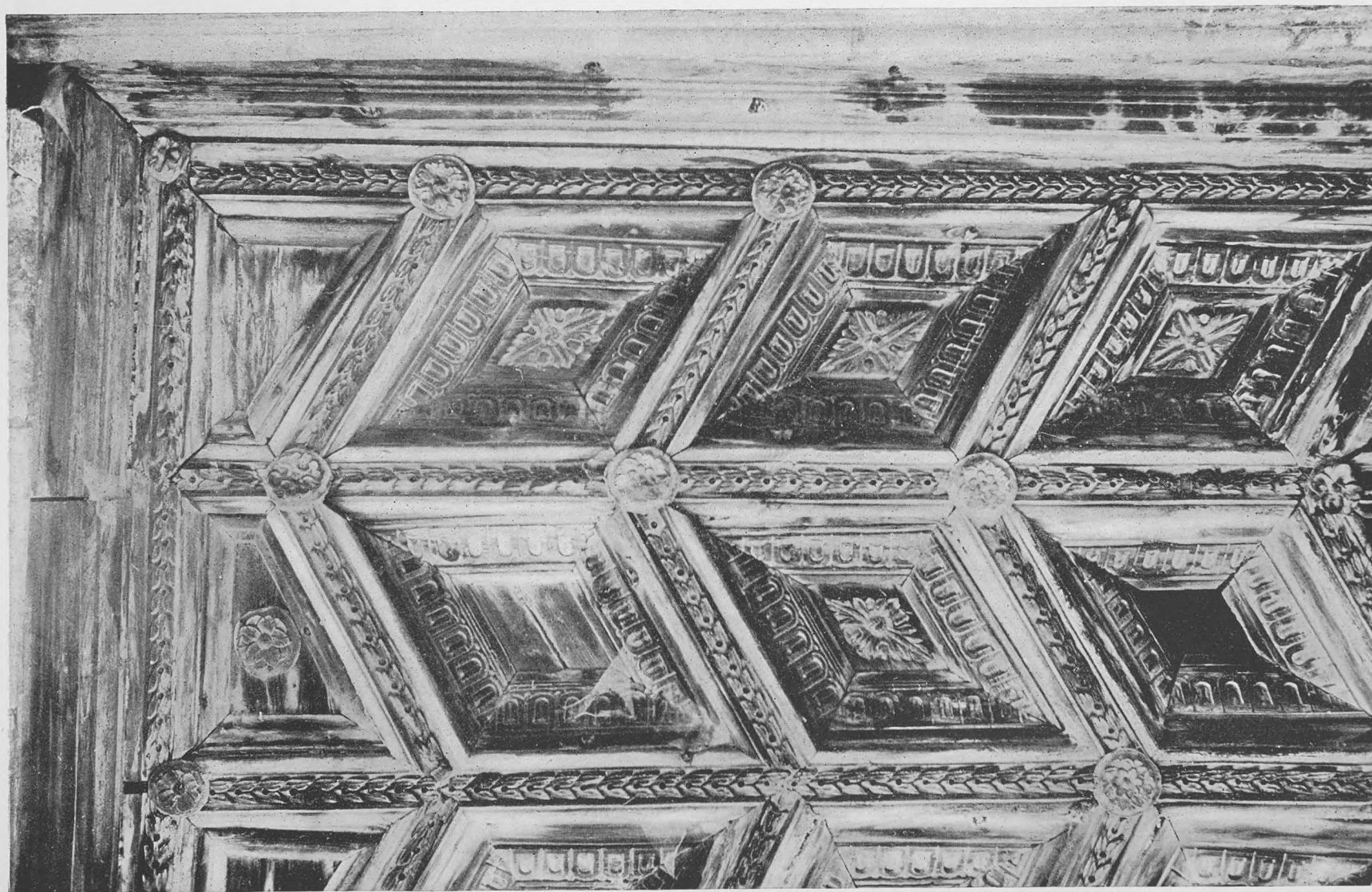
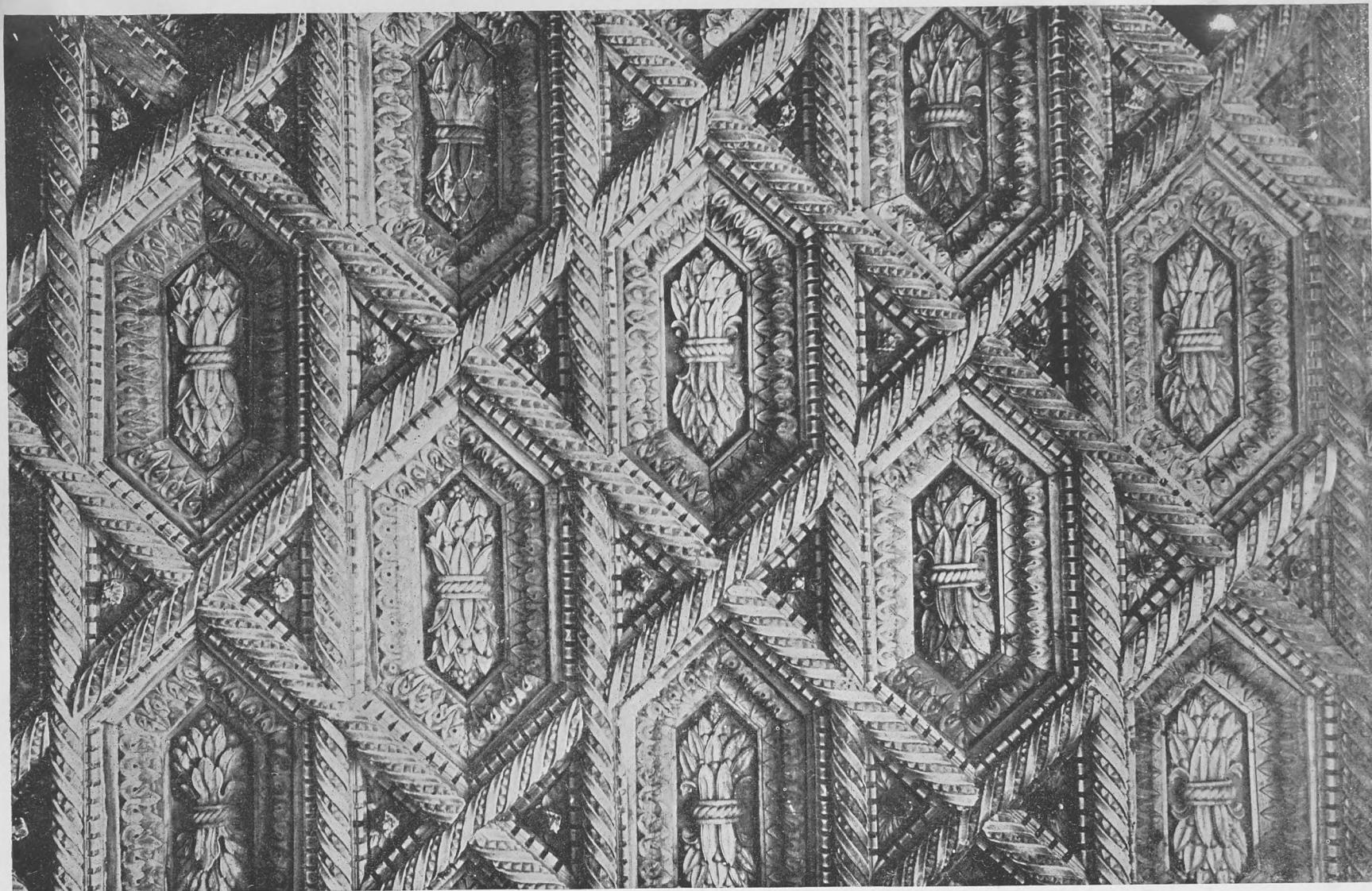
(Concluded from page 206.)

the coffers. There are two friezes: one of wood and one of plaster. That in wood is remarkably pure Italian, and the *rinceau* has a lively swing to it. The plaster band underneath is more refined than the *yesería* seen in the door-jamb, minstrel gallery, and chimney-piece of this same apartment.

Adjoining the grand salon is a smaller room with a most fantastic ceiling (*Plate LII*). This is built up in three stages: square, octagonal, and domical, all treated in a barbarously rich manner. What little Renaissance detail was introduced here (*Fig. 3, 12mo edition*) is almost submerged under what might be called the baroque of Moorish. The soffits of the canted corners are unique in that a coffer of marble has been introduced, instead of the customary stalactite. Beyond this smaller room and extending along the principal facade of the palace are other apartments with interesting ceilings, but of a more current type.

Less ornate is the covering of what might have been either the library or *bureau* at the back of the house (*Plate LIII*). It is flat in section, with diagonal ribbing, and a laurel sheaf in the panels. This, while rich, appears restrained after the baroque-Moorish just described. Over the patio walk of the second story is a ceiling with lozenge-shaped panels ingeniously arranged so as to permit their dividing ribs to run parallel with the length of the gallery (*Plate LIII*.)

Whether Francisco de Colonia who, as previously mentioned, was probably the architect of the palace, had anything to do with the designing of the ceilings is very much to be doubted. Francisco's conception of Renaissance ornament, as exhibited in his work in Burgos, is dull and lifeless. In the Peñaranda group, on the contrary, there is much sprightliness of design and variety of motif. Altogether, it would be difficult to say who designed them, or whether the craftsmen who executed them were Moors or Spaniards.



DETAIL OF LIBRARY CEILING, PALACE AT PEÑARANDA DE DUERO
DETAIL OF CEILING OVER PATIO WALK, PALACE AT PEÑARANDA DE DUERO

PLATE LIV

INFANTADO PALACE, GUADALAJARA

EARLY XV CENTURY



DESCRIPTION of this notable palace and some of its ceilings will be found in connection with *Plate III*. The example here illustrated covers a small room which now serves as a sacristy, adjacent to the *Salón de los Linajes* (*Fig. 2, 12mo edition*), the latter being the chapel. Compared with its sumptuous fellows it is very unassuming; but the carved Gothic foliation in the panels offers a unique ornamentation rarely encountered in Spanish ceilings. Color scheme: The entire ceiling is richly gilded, the only color visible being the red and blue in the shadowy portions of the panels, which provides acceptable relief to the gold.

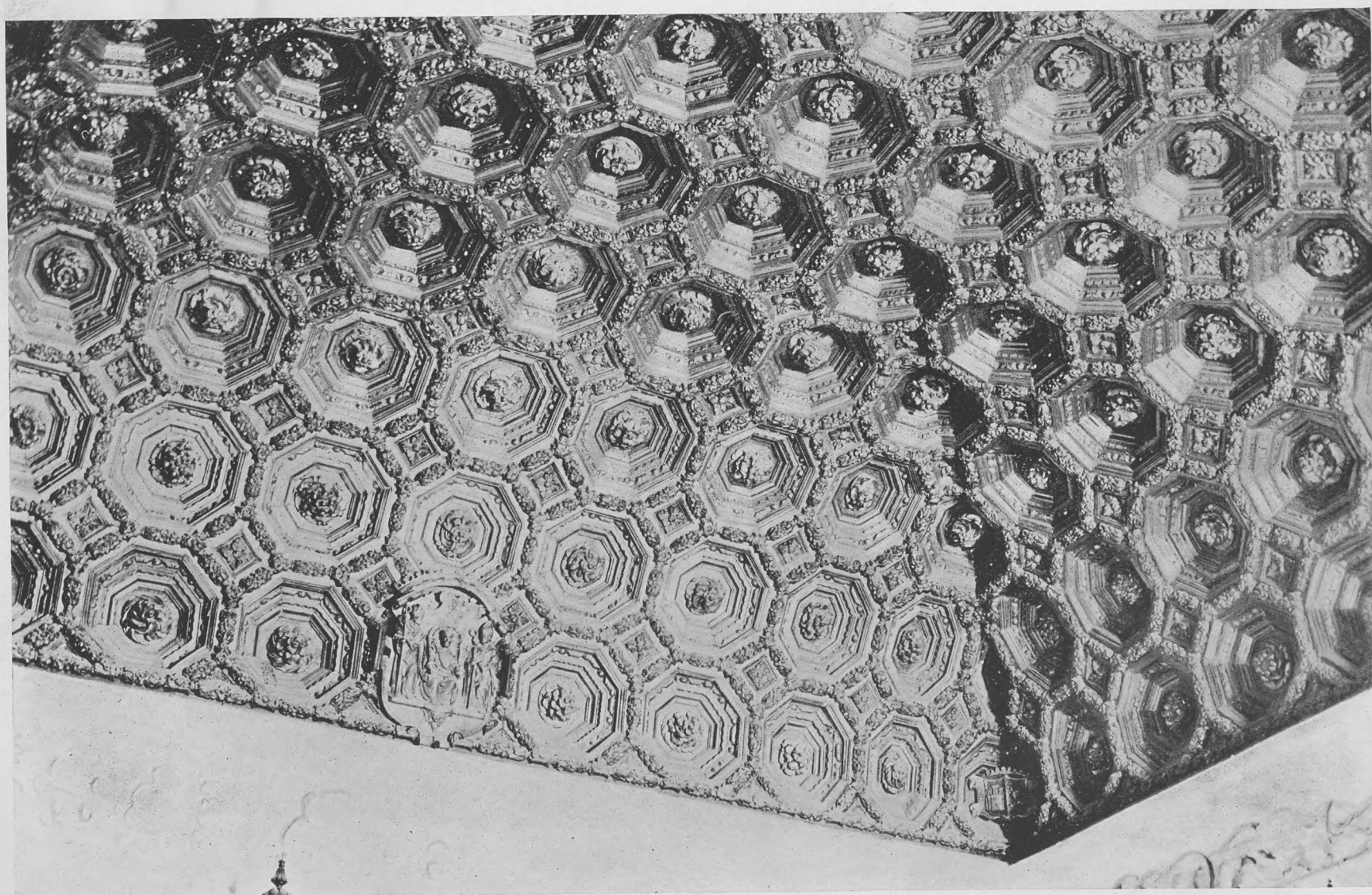
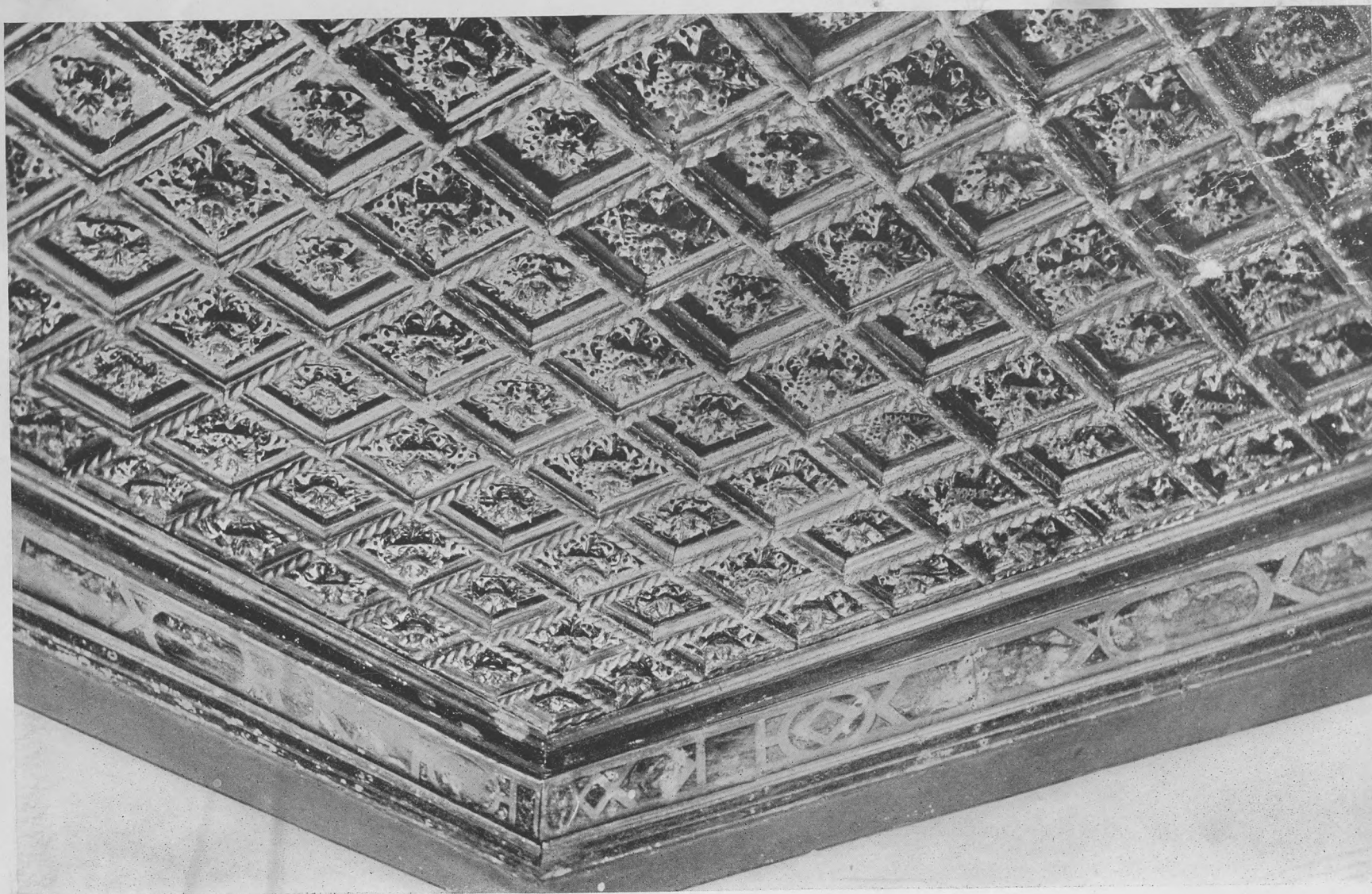
TOWN HALL, SEVILLE

XVI CENTURY

IN the second story of the original portion of the Town Hall, Seville, designed and begun by Diego de Riaño in 1527, there is a beautiful chamber known as the *Cabildo alto*, to differentiate it from the lower assembly chamber.

Square in plan, it is covered with a superb wooden ceiling in the form of a quadripartite vault. The decoration of the surface is uniformly carried out with octagonal panels, carved and molded, and with separating bands of leaf ornament. The treatment of the coffers at the groined intersection is admirable and the workmanship throughout very superior. A diverting note is the blazon of the city of Seville—Saints Isidore, Leander, and Ferdinand—framed in a minute cartouche in the middle of one side: a very humble placing of an escutcheon that is elsewhere so prominent in the city. In the form of the vaulting and the plastic quality of the decoration, this ceiling, more than any other in Spain, adheres to classic traditions, recalling somewhat those vaulted stucco examples in the *Via Latina* in Rome. The work dates from early in the reign of Philip II. The carpenter is not known, but the decoration is by Antonio Velásquez and Miguel Valles (*Page 9, 12mo edition*).

Color scheme: This ceiling might be described as the solid splendor of gold. Slight color, generally red and blue, is introduced in the detail. The only bit treated wholly in color is the blazon of the city, already mentioned. The ceiling was part, only, of the sumptuous decorative scheme planned by the *Cabildo*. Indeed there is a record of these worthies having ordered for this room, on April 15, 1533, a quantity of *guadamaciles*—the gilded and painted leather hangings from Córdoba—these hangings “to be very superior and to have painted on them the arms of the Emperor and of the City.”



CEILING IN THE SACRISTY, INFANTADO PALACE, GUADALAJARA
VAULTED CEILING IN UPPER COUNCIL ROOM, TOWN HALL, SEVILLE

PLATE

PALACE OF THE ARCHIVES OF ARAGON, BARCELONA

XVI CENTURY



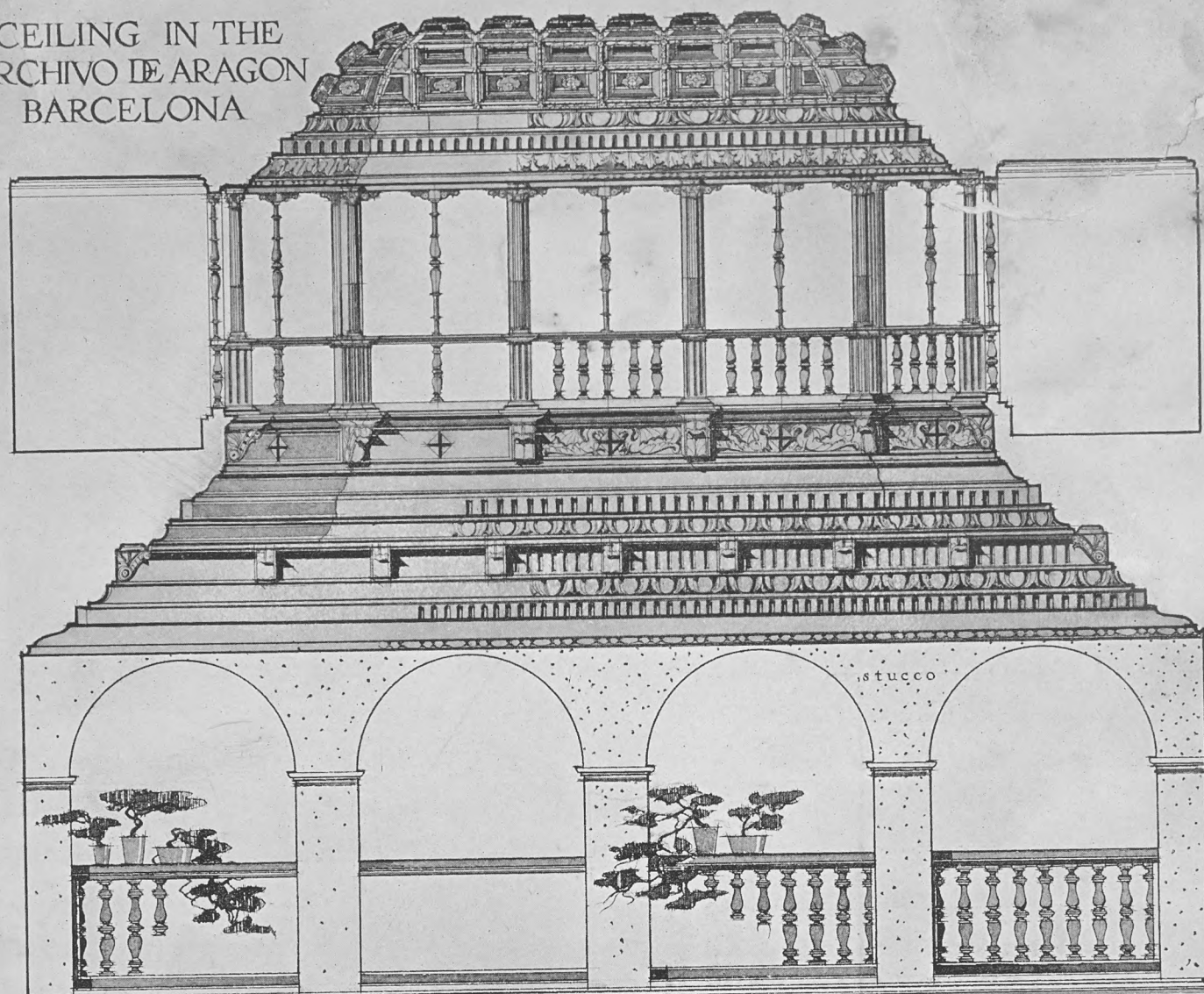
THE *Archivo de la Corona de Aragón*, containing a mass of documents dating from the days when Aragon was a separate kingdom, is one of the picturesque medieval-looking structures facing the *Plaza del Rey*. It is generally stated that the Catalan architect, Antonio Carbonell, erected this palace for Charles V about 1530, but in exterior aspect it is part and parcel of the original Gothic group surrounding the cathedral. That the principal patio and Renaissance stairway are of later date—probably as late as 1600—there is no doubt, so that it is difficult to see just what part Carbonell could have played in the work. The same man is said to have introduced the Renaissance ceilings in the Gothic *Casa de la Diputación*. These date from about 1535 and though very fine, cannot compare with the cupola of the *Archivo* as examples of the new style.

As already stated the patio and grand stair-hall—here shown both in drawing and photograph—are in the Renaissance style. The custom of doming a stair in wood was originally practiced by the Moors, who treated their *media naranja*, or half-orange, in stalactites. The same constructive principle is seen in this sixteenth-century example, but with all trace of Moorish swept away. The cupola consists of three stages, the first rectangular, the second, which embraces the gallery, eight-sided, and the third, barrel-vaulted with groined ends. The crown of the dome is sixty-eight feet above the floor, which accounts for the scale of the detail when photographed close-up from the gallery (*Plate LVI*). The whole is logically and admirably put together, showing the same carpentry skill in working out a scheme in Renaissance as exhibited by the Moors in their more familiar geometric patterns.

It is interesting to compare this example with that covering the stair-hall at Alcalá de Henares (*Plate XLIV*), one of the earliest to be designed in Renaissance. Let us examine, for instance, the manner of supporting the canted corner, which is a serious problem, whether treated with stalactites as in purely Moorish work, in squinch, or in pendentive. In mixed Moorish and Christian construction the problem was generally solved by the shell motif, but this, as seen at Alcalá, interrupts the continuity of the moldings and results in a considerable loss of architectonic quality. In the present example the treatment is more as it should be, neither weak nor conspicuous.

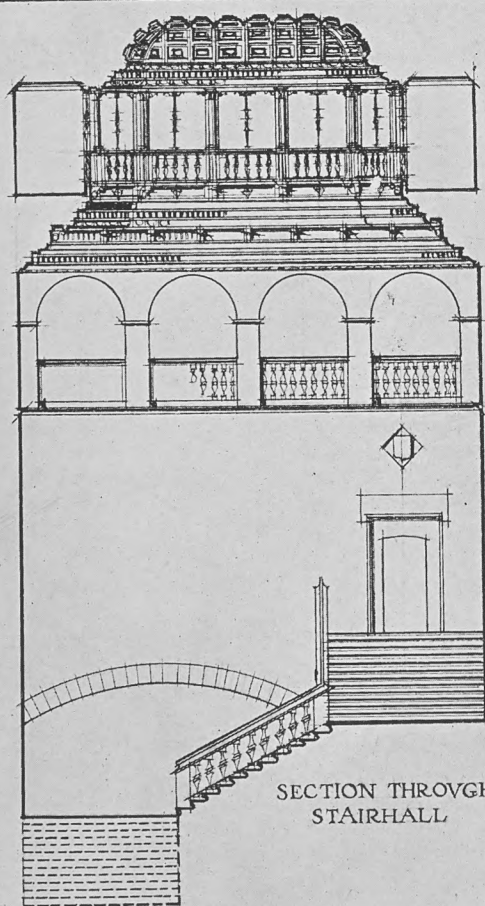
Red pine (*madera encarnada*) is the wood used, and save for the twelve little painted escutcheons around the gallery, the pine is left natural. It is in excellent state of preservation and shows no sign of ever having been restored.

CEILING IN THE
ARCHIVO DE ARAGON
BARCELONA

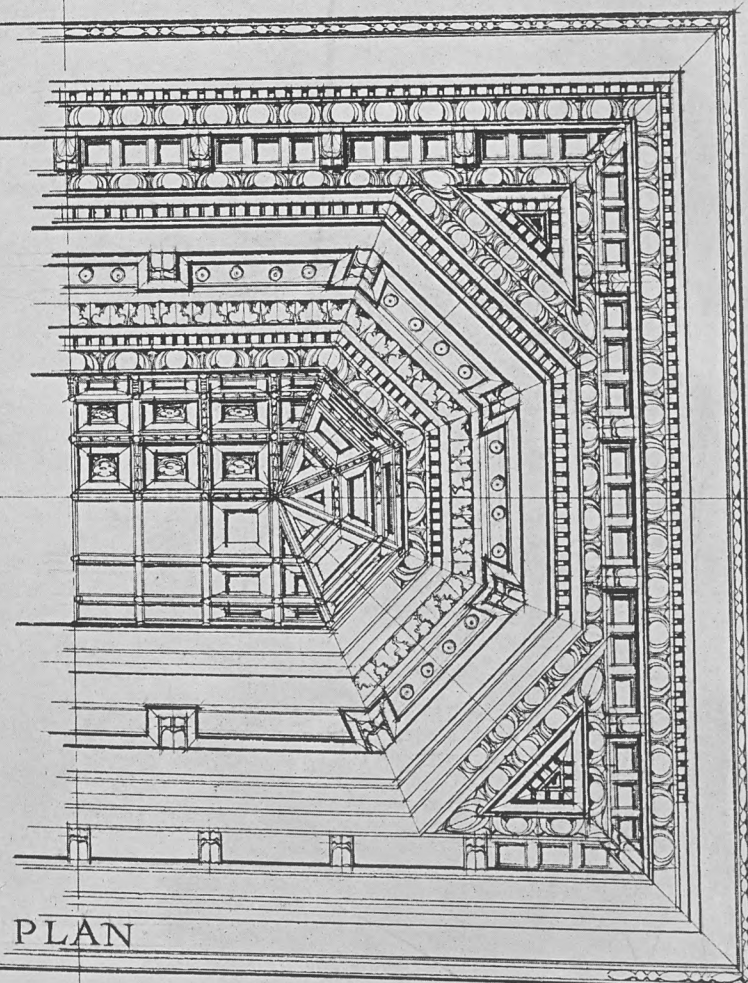


SECTION THROUGH CVPOLA

Scale of $\frac{1}{2}$ 0 2 4 6 8 10 12 14 feet



SECTION THROUGH
STAIRHALL



PLAN

REAL MAESTRANZA, ZARAGOZA

XVII CENTURY

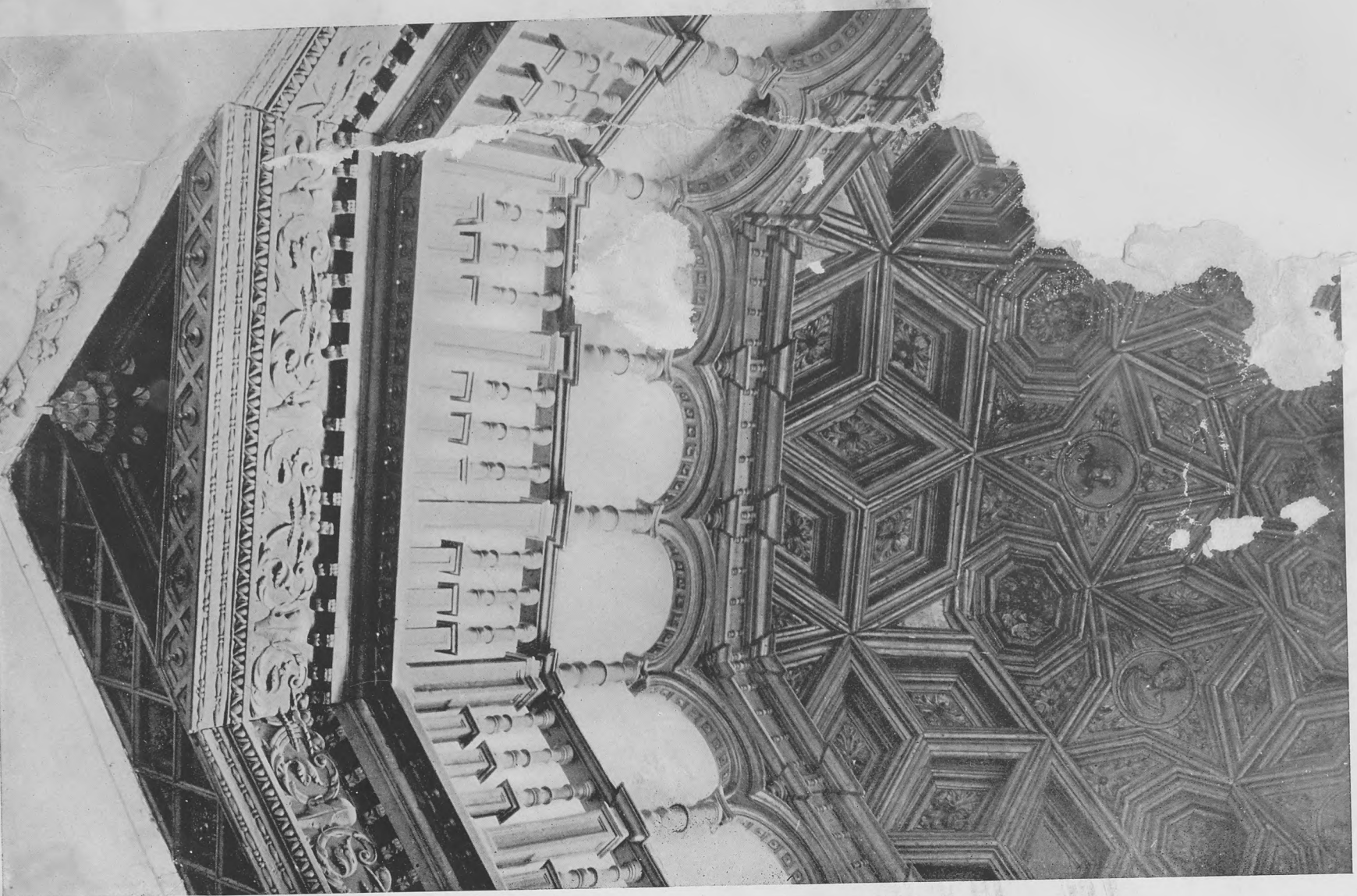


THE *Palacio Ayerbe* dates from the XVII century, or perhaps earlier, but for some time past noble Ayerbes have tenanted it, and it has served as the quarters of the *Real Maestranza* or the Royal Jockey Club of Zaragoza. It is a palace typical of Zaragoza, built of brick and crowned with a beautiful carved wooden cornice. It is typical because brickwork and carpentry were natural in a Mudéjar city like Zaragoza, where Moorish artisans were such an important factor in the life of the city that they had their own guilds and carried their own banners in civic processions.

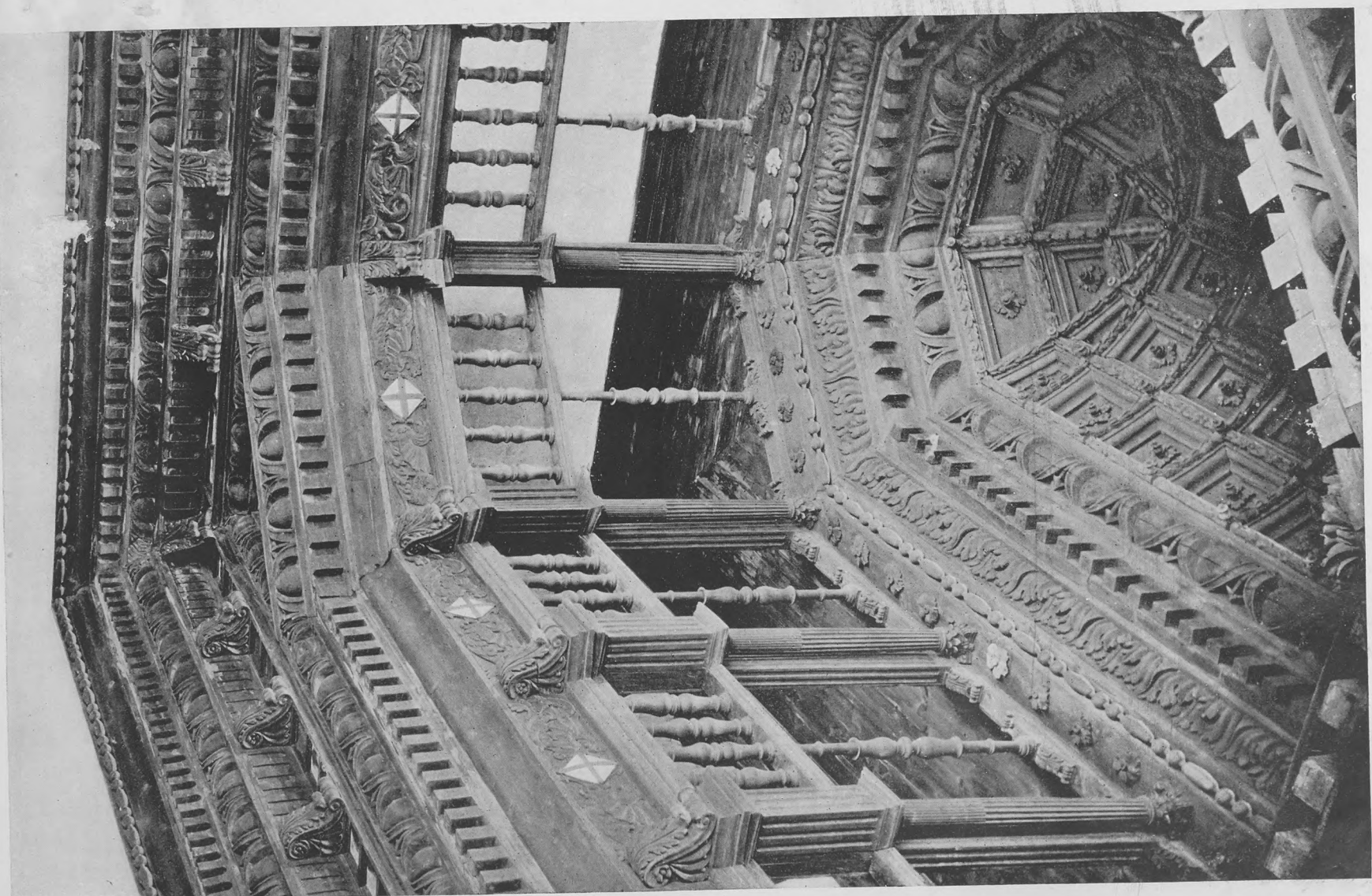
The illustration shows the *media naranja* or half-orange vault over the principal stair, a form very dear to the Zaragozans, as indeed were all Moorish traditions. Numerous other examples still exist, although the most famous, that of the *Casa Zaporta*, was sold along with the palace and removed to Paris; it was however still in its original place when Andrew Prentice traveled in Spain, and a drawing of it can be seen in his portfolio of sketches.

Though much later than the example in the Palace of the Archives of Aragon illustrated on the same plate, the *Maestranza* cupola is neither as interesting in composition nor as good in detail. The paneling of the dome is part Moorish and part Renaissance, while the gallery balustrade is clumsily proportioned. Where canted at the corners, it is coffered with a pendant in the center. From below it is, nevertheless, an imposing stair covering. The entire ceiling is of oiled wood, and devoid of painted decoration.

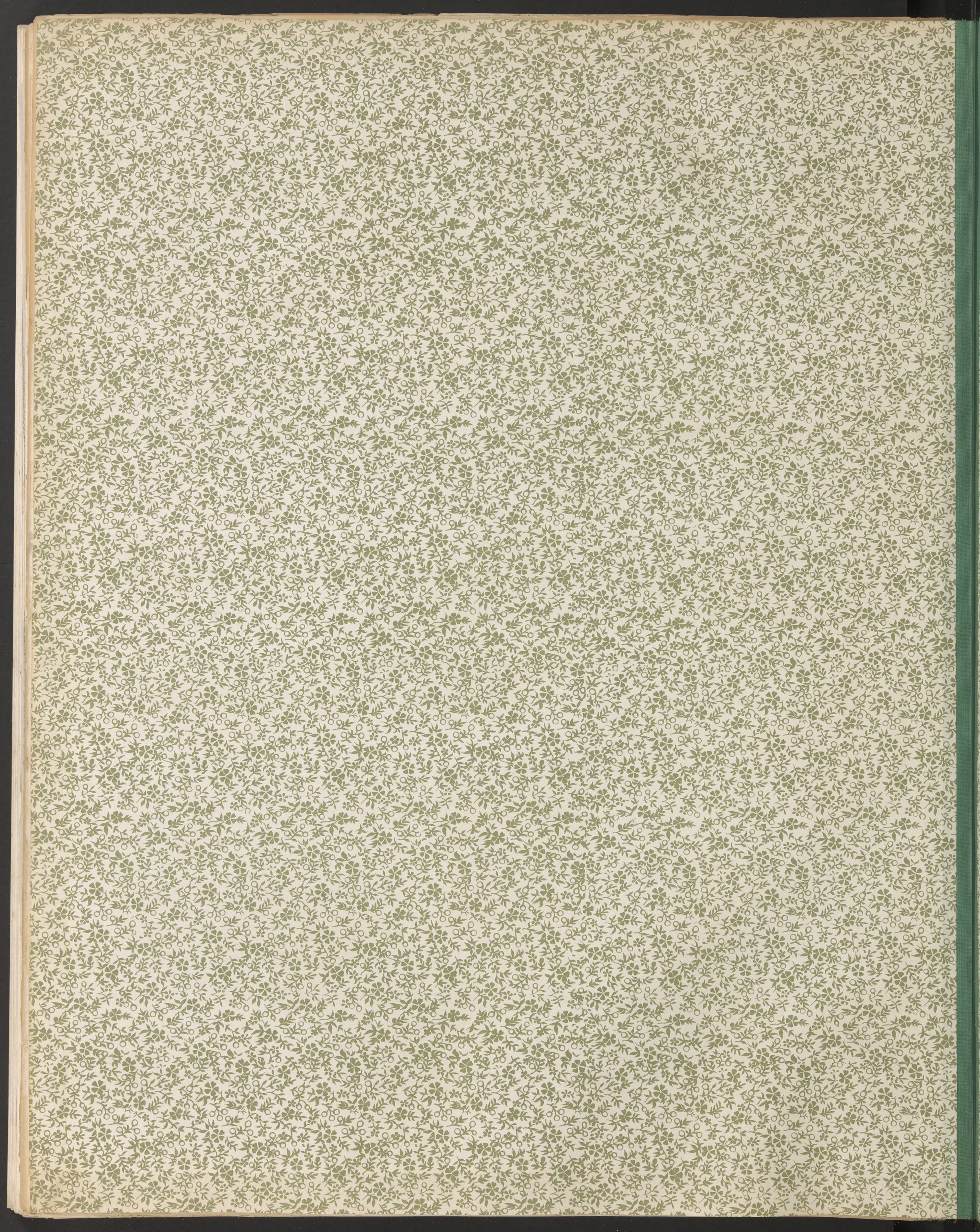
The second illustration on the opposite page has been described in the text accompanying Plate LV.



STAIR CUPOLA OF THE ARCHIVO DE ARAGON, BARCELONA



STAIR CUPOLA OF THE REAL MAESTRANZA, ZARAGOZA



DO NOT CIRCULATE

